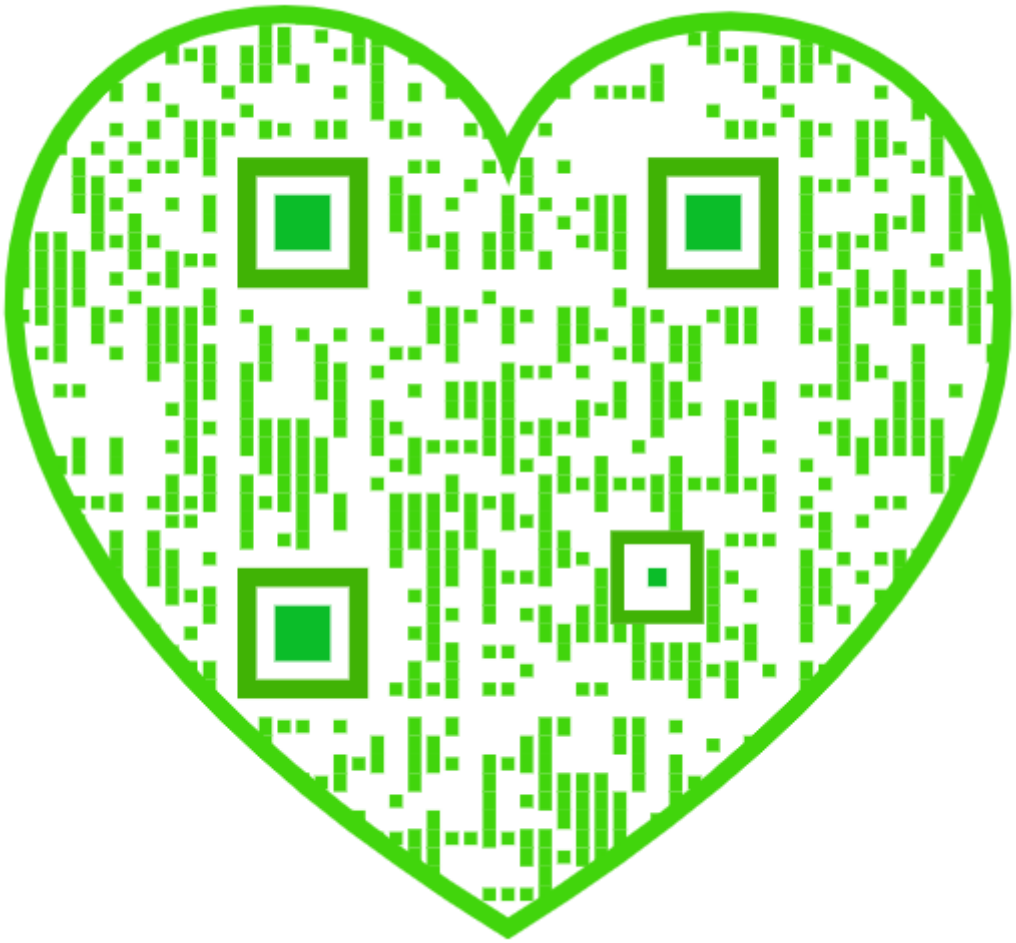


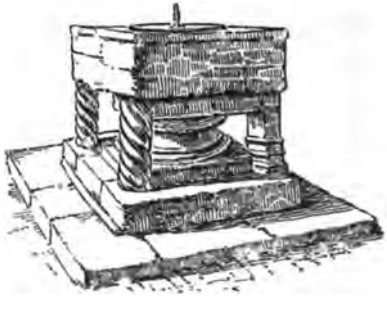
GREAT BUILDINGS, AND HOW TO ENJOY THEM

NORMAN ARCHITECTURE

BY

EDITH A. BROWNE

CONTAINING FORTY-EIGHT FULL-PAGE ILLUSTRATIONS
REPRODUCED FROM PHOTOGRAPHS



LONDON
ADAM AND CHARLES BLACK
1907

PREFACE

THIS volume is the second of a series of books written, not as serious architectural treatises, but rather to give useful hints as to how buildings may be really appreciated. The need for some such series of handbooks has been shown by the favourable reception accorded by critics and the public to the first volume, 'Gothic Architecture'; this has encouraged the production of the present book, dealing on similar lines with Norman work.

I have always felt a keen joy in the art of architecture, and in my opinion the architect is an artist whose work is as full of expression as is that of the most skilled decorator who serves him. In proportion, perspective, line and mass, he visualizes universal truths, and seals them so clearly with the stamp of a strong individuality that they stimulate imagination and awaken the emotions. As a child, my favourite playground was the Close in my native city—Nature's unrivalled setting, wherein the dazzling beauty of an English cathedral is enhanced by the fields, and trees, and grassy swards which surround it, and, maybe, by the river which skirts them on this side or that. Why I liked to look at the cathedral I neither knew nor cared; it just pleased me, and children ask neither more nor less of life. Under the great vaulted roof I was equally happy and equally indifferent to logic, until I first began to feel that desire to grow up which is the actual starting-point of education. Hitherto I had been content to listen to the endless store of fairy-tales which the building was ever ready to relate, but now I became more exacting.

'Tell me how you came to be here,' I said to the arches, walls, and columns; 'tell me how you live; tell me something *real*.'

173310

Preface

And they answered that there were certain things that I must learn for myself if I wanted to hold converse with them in substance as well as in shadow.

Here my trouble began. No one understood the pet names I had given to every little nook and corner of my cathedral, although to my mind they so exactly described what they meant to me, as nicknames always do to the individual who bestows them. But in order to avoid confusion, *this* must mean *this*, by general consent, and *that* must mean *that*; and so I had to learn the conventional names for the different parts of the building before I could speak to other people about them and ask questions. Frequently I received answers to questions that I did not ask, whilst the queries which I actually meant to put forward were ignored; this was due partly to my amateurish way of propounding my difficulties, and partly to the professional ability of those whose aid I sought. I plodded through various ponderous volumes on architecture, and, although I know now how excellent many of them were in their own way, I wished then that I could find some one who would tell me very simply in a few pages what I wanted to know. Just what I wanted then I have endeavoured, so far as Norman architecture is concerned, to set down in the following pages—that and nothing more; for I feel that there must be many people with a similar desire who have not the time to pick out the essential information from amongst the mass of technicalities in which it is generally embedded.

In whatever direction my readers may wish to pursue the study of architecture beyond where the volumes in this series lead them, they will find much valuable and reliable literature to assist them, and many noble buildings typical of each and every style. But I hope my humble efforts may do something more than drive them to books, or even to buildings which tell of the glory of bygone days; I hope they may be led to demand for themselves buildings which shall declare to future generations all that is best in the religious, civic, artistic, and domestic life of the present day.

Preface

The publication of so many popular books on old furniture, pottery, and pictures, has led to a marked change for the better within the doors of many of the villas in our monotonous streets, or, maybe, a sympathetic appreciation of the instinctive need for such changes has given birth to these books, which thus, by reflex action, foster the artistic instinct which is too often considered to be the monopoly of a chosen few. Whatever be the relationship between supply and demand in connection with our modern Renaissance, why should not architecture come in for a share of popular interest which may lead to a practical revulsion of feeling against the ugly sameness of the villas themselves? Why should not a building, no less than the people and things within it, contribute to the magic charm of home? Another Utopia? Well, the ruins of every one's Utopia are the foundations of universal progress.

And so, my readers, I would ask you never to still that first throb of pleasure which you feel when you are face to face with a noble building. Pursue it till each one of you is driven to demand for yourself an ideal habitation, every stick and stone of which you can enjoy, and remember that the elements of enjoyment are threefold—innate appreciation, knowledge, and enthusiasm. If you find anything whatsoever in this book which stimulates your instinctive delight in architecture, and helps you to a fuller appreciation of its beauties, I am sure you will forgive any sins of omission and commission. We shall be friends because we share a common interest in the buildings which are worthy of our affection.

AUTHORITIES CONSULTED

FREEMAN : 'History of the Norman Conquest.'
BLOXAM : 'Gothic Architecture.'
PARKER : Introduction to 'Gothic Architecture.'

My thanks are due also to Ruskin, and to many other authors—my teachers in bygone days—whose names I have forgotten. Especially am I indebted to the Norman craftsmen themselves. I have spent many happy hours amongst most of the buildings herein referred to, but although, in many instances, history has not recorded the names of their builders, the fame of their creators can never die whilst the buildings erected by them endure.

CONTENTS

PAGE

PREFACE - - - - - - - - v

CHAPTER I

THE NORMAN CONQUERORS - - - - - - 1

CHAPTER II

THE NORMAN BUILDERS - - - - - - - 10

CHAPTER III

NORMAN BUILDINGS - - - - - - - 18

CHAPTER IV

NORMAN MEANS TO BEAUTIFUL ENDS - - - - 27

CHAPTER V

NORMAN SHADOWS OF COMING EVENTS - - - - 34

LIST OF ILLUSTRATIONS

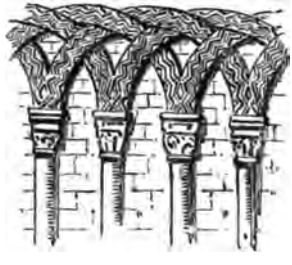
	PAGE
ILLUSTRATED GLOSSARY OF ARCHITECTURAL TERMS	xiii
NOTRE DAME SUR L'EAU, DOMFRONT	43
BERNAY ABBEY	45
ARQUES CASTLE	47
ABBEY CHURCH OF JUMIÈGES	49
ABBEY CHURCH OF ST. GEORGES DE BOSCHERVILLE	51
CHURCH OF ST. ÉTIENNE, ABBAYE AUX HOMMES, CAEN	53
STE. TRINITÉ, ABBAYE AUX DAMES, CAEN	55
ST. NICHOLAS, CAEN	57
THE FORTIFIED ABBEY OF MONT ST. MICHEL	59
ST. JOHN'S CHAPEL, TOWER OF LONDON	61
CANTERBURY CATHEDRAL, CRYPT	63
CANTERBURY CATHEDRAL, NORMAN STAIRCASE	65
WALTHAM ABBEY	67
NORWICH CASTLE	69
WINCHESTER CATHEDRAL	71
ST. ALBANS CATHEDRAL	73
NORMAN TOWER, BURY ST. EDMUNDS	75
CHICHESTER CATHEDRAL	77
MOYSES' HALL, BURY ST. EDMUNDS	79
LITTLE SAXHAM CHURCH	81
ELY CATHEDRAL	83
NORWICH CATHEDRAL	85
PETERBOROUGH CATHEDRAL	87
TEWKESBURY ABBEY	89
THE CHURCH OF ST. BARTHOLOMEW THE GREAT, SMITHFIELD	91

List of Illustrations

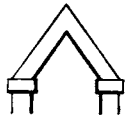
	PAGE
ROMSEY ABBEY CHURCH	93
MALMESBURY ABBEY	95
HEREFORD CATHEDRAL	97
SOUTHWELL CATHEDRAL	99
BUILDWAS ABBEY	101
CHRIST CHURCH CATHEDRAL, OXFORD	103
BARFRESTON CHURCH	105
ROCHESTER CATHEDRAL	107
IFFLEY CHURCH	109
CASTLE ACRE ABBEY	111
BRISTOL CATHEDRAL	113
ST. CROSS, WINCHESTER	115
DURHAM CATHEDRAL	117
THE TEMPLE CHURCH	119
GLASTONBURY ABBEY	121
PONTE DELL' AMMIRAGLIO	123
CEFALU CATHEDRAL	125
CAPPELLA PALATINA	127
S. GIOVANNI DEGLI EREMITI	129
CHURCH OF LA MARTORANA	131
LA ZISA PALACE	133
S. SPIRITO	135
MONREALE CATHEDRAL	137

APSE

ARCADE



ARCHES



Triangular-headed

Semicircular

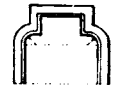
Segmental

Stilted

Horse shoe

Horse shoe stilted

ARCHES *(continued)*



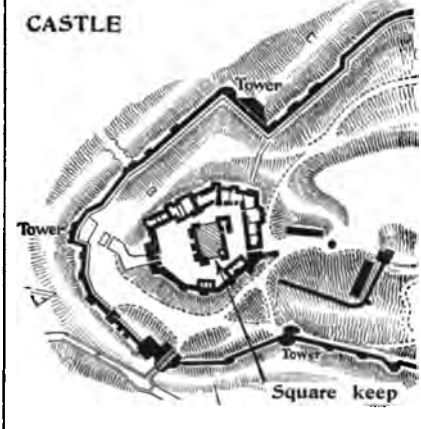
Square Headed trefoil (Late style)

Obtusely pointed (Transitional style)

BUTTRESS

Transitional style

CASTLE



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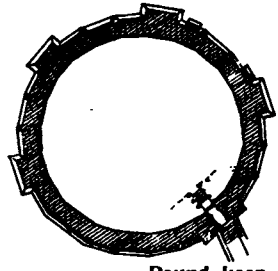
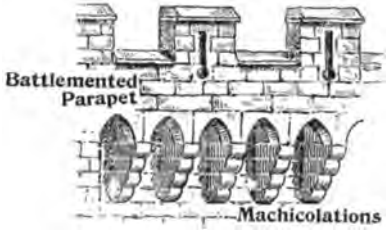
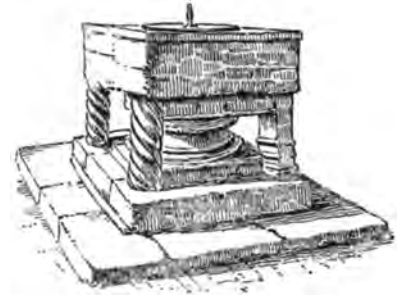


Round keep



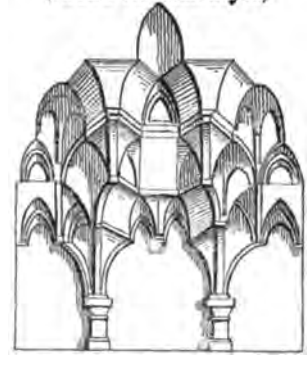
CORBEL TABLE

FONT

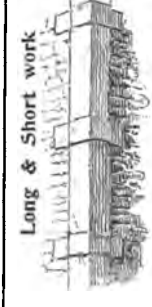


HONEYCOMB CEILING

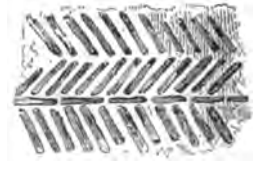
(Arabo-Norman style)



MASONRY



Herringbone



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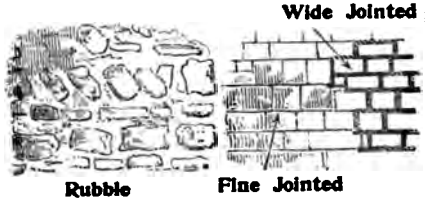
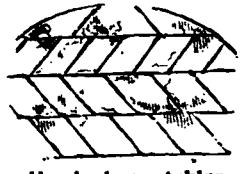
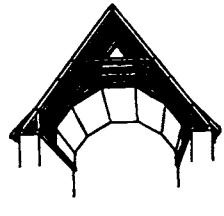


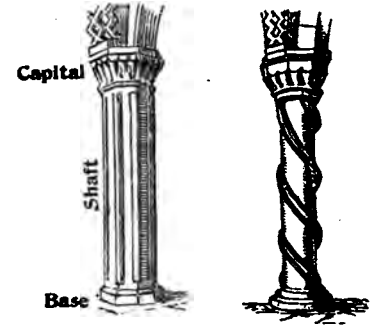


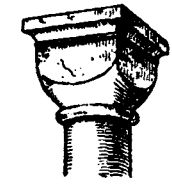
MOULDINGS

OPEN TIMBER ROOF



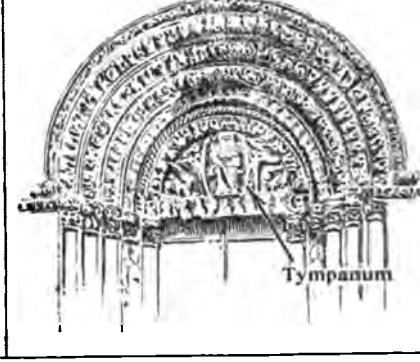
PILLARS





CUSHION CAPITAL

TYMPANUM



VAULTS

Barrel or Waggon-headed

Groined without ribs

Groined with square ribs

VAULTS *(continued)*

Groined with moulded ribs

VESICA PISCIS

WINDOWS

NORMAN ARCHITECTURE

CHAPTER I

THE NORMAN CONQUERORS

WILLIAM THE CONQUEROR, 1066! In our pleasure-trip to the Great Norman Buildings we shall not reach this historically familiar landmark till we have travelled some little distance along the architectural highway, but as the briefest summary of the Norman Conquest of England, 'William the Conqueror, 1066,' will serve as a signpost to the starting-point of our expedition. If we carry our thoughts back to the days when we specialized in the Norman Period for examination reasons, we shall remember that amongst the results of the Conquest which we made a particular point of learning by heart, one heading ran as follows: 'The Introduction of a New Style of Building.'

The statement is vague and not quite true, but, generally speaking, this is the familiar form of our first introduction to Norman architecture, and we are not encouraged to pursue the acquaintanceship. When, some years after such an introduction, I discovered that a favourite part of my favourite haunt, the old cathedral in my native city, and the old castle on the hill that I daily climbed on my way to school, were built in that 'new style,' I sadly realized that I had more than once lost marks through not having been taught to connect familiar names with familiar objects. However, I comforted myself with the reflection that my ignorance had not spoilt my childish enjoyment of

these beautiful buildings. Wishing to follow up that enjoyment, which I now discovered to have been inspired by Norman work, at random I borrowed from a library some books on Normandy —to my astonishment I could not find in them any references to Norman architecture, and, to my bewilderment, the buildings which looked like what I took to be Norman work were referred to as having been built in the *Romanesque* style. It took me some time to solve the mystery, which I now hope to make clear to you, my fellow-travellers, by bringing you into touch with the spirit of the Norman builders through the history of the Norman conquerors.

To track the Norman to his early habitation, look at his name in a slightly different form—Nor'man. Before the Nor'man was civilized into a Norman he was a Northman, a hardy Norseman, a bold Vik-ing or creek-dweller, an enterprising sea-rover, a fearless pirate. The homeland of the remote ancestors of the Northmen is a matter of dispute, but, either as immigrants or natives, the Northmen first began to play a part in history-making when their home was Scandinavia and the country round and about the shores of the Baltic Sea. Fascinating as it would be to follow them through all their adventures the while they were the fast-budding germ of many modern European nations, we must resist the temptation to wander out of bounds by reminding ourselves that enjoyment depends to a great extent on the artistic instinct for selecting pleasures, and the will to follow up our choice, though it inevitably means the sacrifice of other enjoyable things. Attracted to Norman buildings, we have set out with the definite object of sounding the enjoyment-giving possibilities which we instinctively feel they possess ; whole-heartedly, therefore, must we devote all our time and attention to our chosen friends, and on this particular pleasure-trip we must only allow ourselves the delight of following the history-making Northmen through those of their adventures whereby they were, in the course of about 600 years, transformed into the world-famous race of Norman builders. Whilst thus walking in their footsteps,

we shall, I hope, get into touch with the Norman spirit; we shall discover why, with very good reason, Norman architecture is frequently styled 'Romanesque,' and even 'Gothic'; and we shall simplify our expedition by tracing round the territorial conquests of the Normans a boundary-line which will give us some idea as to where to look for the buildings erected by these conquerors.

Back in the days when the Roman Empire was the predominant power in the civilized world, we start from the shores of the Baltic to follow the barbarian Northman for the purpose of seeing how he developed into the conquering Norman. About the beginning of the third century the Northmen, who were then called 'Goths,' started to push their way southward, and early in the fifth century they swept down in hordes on the mighty Roman Empire, which was ultimately broken up by various barbarian forces, with the Gothic tribes in the forefront of the fight. Britain was at this time a Roman possession, but in 410 A.D. the Roman legions were recalled from the outlying parts of the Empire to defend Rome, and the Britons were once more a free people. Soon, however, they were harassed by the Angles, Saxons, and Jutes, who were near neighbours of the Goths, to whom they were closely akin; these tribes of sea-rovers well-nigh exterminated the ancient Britons, and were, as the founders of England, the Northmen origin of the English race.

About 400 years later the Northmen of the homeland began a civil war with their kinsmen in England, which ended in the temporary supremacy of these new invaders, whom we know under the name of 'Danes.' Eventually the conquered and conquering Northmen settled down together in England to enjoy an interval of peace under the great Danish King, Canute, the fusion of the tribes being due partly to the conversion of the Danes to Christianity, partly to a scheme for creating a consolidated Scandinavian Empire with its capital in England, and chiefly to the fact that the Danes and the English being so closely akin they were of the same temperament, which revealed common sympathies directly they had a common religious

basis of civilization. But apart from the tie of kinship which induced the English to submit to a Danish ruler, Canute forged a strong link of sympathy by personally endearing himself to his English subjects, chiefly through his active, whole-hearted appreciation of their religion and by his keen sense of justice. His immediate successors, however, proved untamable Northmen, barbarian followers of the god of their fathers, Odin the war-god, the warrior idol who thundered forth from his Northern stronghold the warrior gospel, 'might is right,' and that Valhalla, the warrior's heaven, was only for the blood-stained hero.

Under the bloodthirsty régime of Canute's sons the English no longer favoured the Northern policy of empire-making, which, as they discovered, exposed them to the risk of being governed by a Scandinavian Emperor with the primitive, savage instincts of their common race ; they threw off the Danish yoke, and in 1042 elected as their King a descendant of their own English branch of civilized Northmen. This new ruler is now revered as Edward the Confessor, the last representative of the old Anglo-Saxon dynasty ; but he bitterly disappointed the dearest hopes of his subjects, who were in the strong grip of an insular patriotism, freshly rekindled by revolt against Northern imperialism. Edward came, at his country's call, from Normandy, where he had been living in exile at the Court of the Norman Dukes ; he brought over with him a large Norman following, he spoke the Norman language, evinced strong sympathy with his foreign friends, and invited to the English Court Duke William of Normandy, to whom, it is said, he promised to leave his crown.

Who was this Duke William ? How had it come to pass that an English Prince had been living at his Court ? Who were the people over whom he ruled, and why did sympathy with them form a barrier between Edward and his own people ?

We must go back to the early days of the tenth century, and set out again from Scandinavia, to find an answer to these questions. About 900 A.D. the petty kings amongst the Northmen of Norway were conquered by one of their fellow-chieftains, who

determined to put a stop to the piratical habits of his countrymen. Those of his subjects who would not submit to his new laws against piracy were banished, together with the chiefs who would not recognize his newly acquired supremacy. One of these outlawed Vikings was Rollo the Ganger, who sailed away from his native shores at the head of a formidable pirate fleet. In search of fresh headquarters from which he and his followers could pursue their sea-roving expeditions, Rollo piloted his fleet southwards to the mouth of the Seine, and in their gilded galleys, which were painted to look like dragons, these dauntless Norsemen made their way up the river to the wild music of their war-songs in praise of Odin and Valhalla. The Northmen swept down on France in the tenth century in exactly the same way and in exactly the same spirit that their forefathers had swept down on Britain in the fifth century and on England in the ninth century. Rollo and his men seized Rouen, and for ten years this stronghold was the base from which they harassed the French, whose King at last made a treaty with them in 911 A.D. By this treaty Rollo was given the French province of Neustria, which he was to be allowed to hold as a fief on condition that he became a Christian. Rollo was baptized at Rouen in 912 A.D., and proceeded forthwith to take up the reins of government in his new territory. For many years the Northmen of Neustria were looked upon by the French as pirates, barbarian marauders, but towards the close of the tenth century it gradually became clear to the French that the Northmen, by contact with them, had gradually become Frenchmen at heart. Neustria was now no longer spoken of in other parts of France as the 'Pirates' Land,' but was called the Northman's or Nor'man's Land, which is to say Normandy, and the hitherto barbarian Northman was recognized by the Frenchman as his civilized Norman kinsman.

Thus we see that the Norman race was evolved during the tenth century from a mixture of Scandinavian and French elements, and as a result of this crossing of influences the Norman temperament was a new force in the world. This

temperament, which was the heritage of the Norman builders, still lives in the buildings to which it gave birth. The nature of this new Norman race was composite ; the Viking blood in their veins made the Normans hardy, brave, enterprising, and adventuresome ; but they had imbibed through intellect and emotions some of the refining qualities of Franco-Latin civilization, with that instinct for classic art which had been developed in the Romans by contact with Greece.

The conquerors who won Neustria by force were, as we know, Northmen ; but now that we have seen how they became Normans, we may begin to follow the adventures of the actual Norman conquerors, and mark the boundaries of the territory acquired by them outside Normandy, their home. The first of these Norman conquerors were two sons of Sir Tancred de Hauteville, lord of a little village in Normandy. One of them, Robert Guiscard, conquered Southern Italy, where he was presently joined by his brother Roger. Together, Robert and Roger invaded Sicily in 1061, and eventually they succeeded in defeating the Saracens, who were in possession of the island. In 1071 they made a victorious entry into Palermo, and Roger became Count of Sicily, ruler of the island which had been the scene of world-famous struggles between mighty powers, the island whose history had been written by great builders in the Sikel town walls, Phœnician roads, Carthaginian causeways, Greek temples and theatres, Roman amphitheatres and aqueducts, and Saracenic churches which abounded, and still abound, in Sicily. Loyally did the Normans carry on the artistic tradition of the island ; for nearly 200 years the Sicilian-Norman Court was a brilliant centre of art and learning, and it is to Sicily that we shall presently go to find some of the finest buildings which owe their origin to Norman enterprise.

The next and last of the great Norman conquerors was Duke William of Normandy, a direct descendant of Rollo, who invaded England in 1066. This invasion partook of the nature of a civil war, for although the Normans were French by civilization, they

were, as we have seen, closely akin to the English, and even more nearly akin to any descendants of the reconquered Danish immigrants who may have fought for the English cause; indeed, a civil strife between the English, the Danes, and the Normans had been in progress long before 1066. It began by the Normans sheltering a fleet of their Danish kinsmen who were invading England; the English, in revenge, sent a fleet to harass their Norman kinsmen, but the quarrel was settled for the time being by the English King, Athelred II., marrying the sister of the reigning Norman Duke. When Athelred had to flee from his country and leave it to the Danish conqueror, Canute, he went to his wife's home, Normandy, in consequence of which their son Edward (the Confessor) spent his youth at the Norman Court. When the Danes lost power in England, the English called Edward home from Normandy to occupy his late father's throne; but whereas he was Anglo-Norman by birth, he was Franco-Latin in feeling—a comparative stranger, therefore, to his English subjects, whose civilization was Teutonic, wholly uninfluenced by the Latin races. When Edward the Confessor died, Duke William of Normandy renewed the old civil strife between the Northern kinsmen by enforcing at the Battle of Hastings his claim to offer himself as a candidate for the English Crown, which was promised to him, he said, by the late King. The civil war ended, so far as we are here concerned, in the victory of the Normans, for by 1071—the same year that Sicily became a Norman possession—William had won the title of "The Conqueror" by completing the conquest of England. The Normans ruled England from 1066 to 1154, and developed, meanwhile, their 'new style of building,' which was actually introduced into this country during the reign of Edward the Confessor.

That new style was based on the principles of Roman building construction, and its family name is, therefore, Romanesque, the general name given to all the styles of building in vogue on the Continent between the decay of the Eastern or Byzantine

Roman Empire and the introduction of the Gothic style. Thus, it is quite correct to speak of Norman architecture as *Romanesque* work, but it is clearer to give it its Christian name also and call it *Norman Romanesque:* in England it is usually known by its Christian name only, *Norman.* As the Gothic style is a development of Romanesque, in which the Norman builders played an important part during the transitional period, we may be prepared to hear Norman architecture sometimes called 'Gothic.'

The Norman possessions in England, France, and Southern Italy, were never united under one Sovereign, and gradually Norman power, as a separate and distinct vitality, disappeared from the conflicting centres of mediæval life and strife. England and Normandy were, for a time, jointly subject to one ruler, but in 1204 Normandy was wrested by France from England, where a new line of Sovereigns had succeeded to the throne. Meanwhile, the Normans in England had become Englishmen; they had been brought into contact with the native Teutonic civilization of their Northern kinsmen there, and they had gradually got out of touch with the foreign, Franco-Latin civilization with which they had first come into contact in Normandy. The loss of the Norman kingdom in Italy can be traced to the marriage of Constance, grand-daughter of the Roger who conquered Sicily, to the Emperor Henry VI. of Germany. Constance's son by this marriage was the mighty Emperor of Norman-German extraction, Frederick of Hohenstaufen, who succeeded in his mother's right to the Norman dominions in Italy and Sicily. The Normans were thus drawn into the great mediæval struggle for political supremacy between the spiritual and temporal powers, as one result of which the Norman-German power in Southern Italy was broken.

The Norman conquerors' direct descendants are now the peaceful farmers of Normandy, and the old Norman spirit, diffused among many races during the Middle Ages, only lives on in its full strength in the work of the Norman builders. It is difficult to gauge the wide extent of Norman influence on the

world's history, but we know that in a marked degree that influence was architecturally artistic. Viking blood made the Normans a stimulating race; they aroused into activity those with whom they came into contact, whilst they, in their turn, were artistically stimulated by coming into contact with classic art. It is impossible to overvalue this classic influence, but it is easy to underestimate the intuitive artistic instinct of the Northman. That he had a natural, inborn artistic longing to express his conception of life is manifest in the old sagas, the native, poetic literature of the Vikings. The intense love of building may well have been the Norman inheritance of the Northern artistic instinct, but that instinct was certainly developed by the Franco-Latin influence which transformed the Northman into a Norman. It was to classically inspired architects that the Normans cried, 'Teach us how to build,' and then, having learnt the technique of the art for which they had so keen an appreciation, they turned to their English kinsmen on the Teutonic side and said: 'Now we will teach you how to build.' And eventually they earned the right to join in the triumphant chorus of the builders who rejoiced in their invention of the Gothic style of architecture, with its new science of construction and new theories of decorative art.

CHAPTER II

THE NORMAN BUILDERS

Of the many local interpretations of Roman building construction which combine to form the Romanesque style, that to which the early Norman type bears the strongest resemblance owes its origin to the Lombard builders of Northern Italy. The Lombard builders were at work as early as the seventh century, whereas no Norman architecture dates back further than the eleventh century. It follows, then, that if the similarity between Lombard and Norman buildings is due to the skilled craftsmen of the one province instructing the novices of the other province, it must have been the Lombards who taught the Normans the practical science of the building art. Was there any intercourse between the two races which would lead us to infer that such tuition was given? As an immediate reply to this question the name of Lanfranc comes back to memory, and with it facts which imagination can weave into an explanation of the architectural similarity which has been noticed.

Lanfranc was a native of Lombardy, who, like many of the Italian scholars of his time, wandered westwards to endow, with the glorious legacies of the old masters, a classical school for the benefit of some of the newly evolving modern nations. He journeyed to France, where the fast-growing fame of the strenuous Normans soon reached his ear; and, believing that Normandy would prove a lucrative new field for intellectual enterprise, thither he went, and started his school at Avranches. Here he found himself in a fervently religious atmosphere, for the Normans had at last renounced Odin, who, in spite of Rollo's

baptism, long remained the god of the Northmen in Neustria. In the first grip of their enthusiasm for the Christian religion, some of the Normans were setting out on a pilgrimage to the Holy Land, others were uniting to found new monasteries in some sequestered nook. Fired by this religious zeal, Lanfranc determined to give up his school and enter a monastery. On the way to Rouen to carry out his resolve, he was set upon by thieves, who robbed him of all his money, and in his penniless plight he inquired of the next passer-by the road to the nearest monastic retreat. He was directed to Bec, where he found Herlwin, a Norman warrior, installed as the spiritual father of a little band of monks. Lanfranc was received into the brotherhood, and Herlwin, who speedily recognized his intellectual gifts, appointed him Prior of the monastery. Whilst still keeping the welfare of the Church at heart, Lanfranc, under the insistent stimulus of the student instinct, soon made Bec the Western centre of learning. Thither flocked the greatest scholars of the day, and amongst this famous band of intellectual pioneers who had such a far-reaching influence on mediæval art, letters, and politics, we may rest assured there were many of Lanfranc's own countrymen from his native province of Lombardy. Remembering that the monks were the great builders of the Middle Ages, we may now draw our own conclusions with regard to the similarity between Lombard and Norman architecture. To Bec the Lombards followed Lanfranc, and it naturally came to pass that, under the inspiration which emanated from this monastery, where the monks were soon erecting an abbey church, the Normans learnt the A, B, C of building from Lombard craftsmen and from members of the Northern Italian guilds of builders that flourished in Lombardy. And even before Lanfranc went to Bec, some of the Normans were probably taking their first lessons from similar teachers, for Duke Richard II. (r. 996 to 1026) invited to Normandy a famous Lombard architect to 'found monasteries and erect buildings.'

Let us master this A, B, C without delay, for it is the key to

the constructive language of all architecture, and with its help we can easily understand the simple Norman dialect of technique.

An architect must be able to plan and a builder to construct—

1. Walls to enclose a space.
2. A roof to protect the space enclosed.
3. Openings to allow for entrance and exit, and to admit light and fresh air.

The technical or scientific knowledge and skill necessary for designing and carrying into effect these essential features of a building are the practical outcome of three elementary conclusions concerning three obvious difficulties:

A. Walls have to stand upright, or, maybe, bend at a slight but steady angle; they are not likely to stand firm, particularly if they have to carry a weight on their shoulders, unless they have foundations which spread out like roots, and take a fast grip of the ground.

B. Roofs, those wonderful coverings above our heads, must hang suspended as if by magic; for security's sake they must be held in position by supports which bear their whole weight by sheer stability, or help to maintain balance.

C. Openings for doors and windows are weak spots; they must be protected in such a way that they remain apertures in spite of pressure from above and from either side.

In a word, this A, B, C of building construction spells "pressure" as the great difficulty which has to be met and overcome. Every part of a building has a vertical or lateral, downward or sideway thrust on some part beneath it, and to prevent collapse that thrust must be successfully resisted.

There are two ways of ensuring stability—(*a*) the classical method of seeing that every support has sufficient rigid strength

to carry its burden ; (*b*) the mediæval system of balancing parts so that the whole can maintain its equilibrium. Generally speaking, the Normans used the older formula of rigid strength to solve the problem of pressure in connection with the forms which they inherited on their French side from the Roman builders—the column, the round arch, and the vault with a semicircular curvature.

Let us look from the scientific standpoint to see how the Normans constructed walls and roofs, protected apertures, and knit together the elementary component parts of a building into a secure structure. To this end we will examine a Norman building—a church for preference, as it is most likely to answer in the simplest language all the questions that we are likely to ask.

Naturally, we first examine the exterior of our model. The massive church immediately provokes an impression which has the keynote of rock-like stability. It is built in the form of a Latin cross—that is to say, it has a long arm intersected at a little distance from the top by a short arm ; the walls which hedge in the cruciform enclosure do not rise to any great height before they are surmounted by a roof, above which peeps a square tower at the intersection of the two arms of the cross. The form of this particular church is only to be regarded as that of a specially selected model, for the plans of Norman churches vary ; the essential features are massiveness and a comparatively slight elevation, which, emphasized by the horizontal lines of a few details, compel our eyes to wander in a horizontal line of vision. Having allowed ourselves a few moments to get acquainted with the outward appearance of our church, let us see what the exterior can tell us about Norman construction.

The deeply recessed western doorway reveals the immense thickness of the wall in which it is pierced, and suggests that the neighbouring sides are equally solid, as, indeed, is proved by examining them at the points where they have door and window openings. These walls are built up with pieces of stone, between

which are layers of mortar to cement them into a compact body ; standing on a foundation that takes a firm grip of the ground, they are so strong that they are undoubtedly capable of carrying an enormous weight. They are finished off at the top with a capping or *cornice*, which projects beyond the face of the walls ; this capping is composed of long pieces of stone, and has only a few of those joints of mortar which are generally more prone to break up under pressure than is solid stone. The cornice forms shoulders on which rest the edges of the roof. Glancing up at the tower, we notice that the cornice which surmounts its walls is a plain-faced projection resting on a row of stone blocks jutting out a little way down the walls ; this row of stones is called a *corbel-table*, a corbel being a projection to support a weight. Turning our attention to doors and windows, we see that there are round-headed arches to all the openings. The vertical outline on both sides of each opening is maintained by large blocks of stone which unite to form *jambs*, and these prevent the smaller stones of the wall from falling in ; on the top of each jamb is a projecting stone cap, or *impost*, and from these imposts springs the arch, which is supported by the jambs and, in its turn, bears the vertical pressure of the wall above, and so maintains the top outline of the opening. In the deeply recessed openings the multitudinous mouldings which combine to give depth to the arch are supported on the same principle by detached or semi-detached pillars with capitals, a capital being the shoulder of a column, and serving the same purpose as the wall cornice.

Now let us go inside our church. Standing at the intersection of the arms of the cross, we take a general survey of the interior, and notice that it is arranged as follows: The portion of the long arm of the cross from the west door to the point where it is intersected by the short arm is divided by two rows of massive pillars into a *nave* with *aisles* on either side ; the short arm to the right and left forms the north and south *transepts*, and the long arm terminates east of the transepts in the *chancel* or *choir*. The nave has three stories—(*a*) the nave arcade,

(*b*) the triforium, (*c*) the clear-story, or clerestory. The aisles are covered in on a level with the top of the nave arcade; immediately over the ceiling of the aisles is the floor of the triforium, which is a gallery running over the aisles, and bounded on the one side by the outer wall, and on the other by a vertical continuation of the nave arcade in the form of a narrow band of solid wall, surmounted by a second but smaller arcade with smaller columns and arches. The inner boundary of the triforium on either side of the nave is continued upwards as the walls of the clear-story. The clear-story rises clear of the outer roof of the triforium; through its windows the light can shine straight into the centre of the church, whereas the light which penetrates through the lower windows is made to cast shadows, and is generally dimmed by the pillars with which it comes into contact in its passage to the far interior.

We have now obtained a general idea of the internal arrangement of our church, and, remembering the special object of our visit, we must see whether we know enough about building construction to appreciate the results which we have noticed. Massive piers spanned by round-headed arches stand out as the dominant structural features of this interior, and from what we have already discovered about the Norman method of ensuring stability, we at once realize that it is by the might of rigid strength that these piers resist the pressure of the arches which they carry on their shoulders, and so maintain the inner form of the church according to a pre-arranged design. Knowing, too, the thickness of the outer walls, and realizing now that the piers and arches combine to form massive inner walls, we do not wonder why the flat-boarded ceilings remain secure, even though we remember that these same walls also have to support an outer roof. Indeed, we should hardly be tempted to ask any fresh questions of a technical nature were it not for the arched ceilings which cover in the aisles. They are specimens of the simplest kinds of vaults built by the Normans, and are copies of Roman *barrel* or *waggon-headed* vaults, which in form look like the

inner surface of a barrel cut in halves lengthways, and something like those covers we often see stretched over waggons to protect the goods below from the rain.

In some Norman buildings we shall find semicircular vaults, in the shape of an umbrella covering with four sections ; these are *groined* or *cross vaults*, and they are simply made up of two barrel vaults, which cross each other in such a way that their diagonals intersect at right angles. The earliest groined vaults, which are also copies of Roman work, have no ribs to support them in the weak spots where the sides of the umbrella-like sections meet ; those of a little later date have plain square ribs of cut stone, and still later ones have moulded ribs. Both the square and the moulded ribs are sometimes ornamented with sculpture, but at the beginning of the successive periods in which each kind was used they were left plain.

Vaults were at first constructed over a temporary wooden framework, convex in form ; when the mortar connecting the materials of which the vaults were formed had been given time to dry, the ceiling became a solid concave-shaped covering, and the framework below could be removed. The ribs to any such vaults must be considered as supports fixed under the arched ceiling after it had been made to assume its general form ; roughly speaking, the method was just as if ribs were designed to fit close up to an umbrella covering after the covering itself had been shaped and pieced together. When the Normans and their fellow Romanesque building brethren began to construct the ribs of their vaults first, and then to adapt the infilling to their shape, they were preparing the way for the introduction of a new style of architecture ; of the part played by the Normans in this pioneer movement, which had such far-reaching effects, we will talk later on when we are nearing our journey's end. Vaults of all kinds must be regarded as ceilings; like flat-boarded ceilings, they have an outer waterproof covering with sloping sides to carry off the rain.

There is one other form of a Norman covering to buildings

that we shall come across in England ; this is the *open-timber* roof of the simple *tie-beam* variety, and it is just a roof without any ceiling below to hide it from our view when we are standing under it. The construction of this form of roof is very simple. Laid on to the two walls are the lower ends of a beam, mortised into which are two principal rafters, which meet and form a triangle. A series of these tie-beams and principals bridge the building from end to end. The tie-beam counteracts the lateral thrust or tendency on the part of the principal rafters to push the wall outwards. It is almost superfluous to add that the term 'open-timber roof' is partly a figure of speech ; viewed from within, we can see the spaces between the rafters, and the effect is picturesque, but externally the roof has a solid waterproof covering.

Now we may relax all conscious effort to understand the principles of Norman building construction, and no longer as students need we look at walls, roofs, windows, and doors. As art-loving wayfarers we are free to wander amongst beautiful Norman buildings, and picture them throbbing with mediæval life ; for, knowing how they retain their form, we can devote our attention to the circumstances which called them into existence, and expend our admiration on their unadorned grandeur and decorative effects.

CHAPTER III

NORMAN BUILDINGS

THE period during which the chief Norman buildings were erected was a little over 100 years in duration, extending from about the middle of the eleventh century to a little beyond the first half of the twelfth century. So far as England and Normandy are concerned, there were two styles in vogue during this period: (*a*) *Early Norman*, characterized by plainness and the rough workmanship of the amateur mason, who used wide joints of mortar to knit together the stones with which he built; (*b*) *Late Norman*, dating from about 1115, in which we find fine-jointed masonry among many evidences of more finished workmanship, together with rich ornamentation of details.

During the latter half of the twelfth century the Normans erected buildings in an experimental style now known as *Transitional Norman*, in which pointed arches were used in conjunction with the old form of round-headed arches, foreshadowing the new Gothic style of architecture, which had entirely won favour with the Western builders by the early part of the thirteenth century.

Since Normandy was an English province, and the Kings of England were Dukes of Normandy during the greater part of the Norman building epoch, it is not surprising that the buildings erected during that time in both Normandy and England should be sufficiently alike to be classified under the same headings. Sicilian-Norman buildings are, however, a class by themselves, as we shall see when we are in their midst. But, thinking collectively of the three centres of Norman building enterprise, it will

be helpful to remind ourselves of a general truth—the practical demand for a building which shall serve a definite purpose primarily regulates the plan of that building ; beauty of form and other decorative effects only become necessary features of the design when the artistic instinct acts in concert with the utilitarian desire. As the Normans had to hold by force the lands they conquered by force, there naturally arose a demand for fortresses ; as they became zealous Christians, they wanted buildings in which they could meet together for quiet worship, while many of them even wished to live their daily life entirely in an atmosphere of peace and piety ; hence we are prepared to find the chief specimens of Norman architecture in the respective forms of CASTLES, CHURCHES, and MONASTERIES.

Let us now devote our special attention to Normandy. We first go to Bec, the site of one of the earliest Norman abbeys. Here we must be content to dream, for the old Norman portions of that monastery have been destroyed ; but as we wander among beautiful Norman buildings which are still standing, we shall often like to recall this sentimental visit to the first and most important centre of Norman culture. The abbeys, of which Bec was such a notable example, were a combination of church, school, factory, and home ; each abbey was the abode of a monastic colony, living under the administrative jurisdiction of an Abbot, who was assisted by a Chapter, or governing body, composed of clergymen of high ecclesiastical rank. The chief parts of a set of buildings forming an abbey were the church, adjoining which were the cloisters, where the monks studied and received instruction ; the armarium, or book-cupboard, which was superseded by a library when the collection of books increased ; the scriptorium, or room where manuscripts were copied and illuminated ; workshops for the pursuit of various crafts ; guest-house ; refectory, or dining-room ; kitchens ; store-rooms ; dormitory ; infirmary ; chapter-house, in which business matters were discussed by the Abbot and his assistant governors ; ecclesiastical court of law, and prison. In England the abbeys, together with the other

monasteries, were despoiled and greatly destroyed at the time of the Reformation, and a similar fate overtook the monastic buildings in France when the great Revolution was in progress ; hence we shall not be surprised that we only find portions of Norman abbeys left for our artistic enjoyment. At Jumièges, a little to the west of Rouen, are the interesting remains of an early Norman abbey church ; close by is the large abbey church of St. Georges de Boscherville, of later date, and therefore more ornamented than Jumièges, well preserved, and one of the finest specimens of Norman architecture in Normandy. At Caen are the famous churches of St. Étienne and Ste. Trinité, originally built in connection with two of the many abbeys founded by William the Conqueror, the Abbaye aux Hommes and the Abbaye aux Dames.

In addition to their abbey churches the monks built detached churches without the monastery walls for the spiritual benefit of the lay population of the towns and villages. Of these, Notre Dame sur l'Eau at Domfront, and St. Nicholas, Caen, are good examples.

The chief enemies of the Normans were the French Kings ; they viewed with fear and jealousy the growing power of their vassals, the Dukes of Normandy, who added to the duchy some of the neighbouring French provinces, conquered England, and formed a powerful Norman kingdom which threatened to engulf the kingdom of France. For the purpose of safeguarding their property the Normans frequently fortified their abbeys and churches, and Mont St. Michel still remains to us as a fine example of a fortified abbey. Famous among the many strongholds built by the Normans, specially to protect their French possessions, are the castles at Gisors, Falaise, Domfront, and Arques, and the celebrated fortress of Château Gaillard planned by Richard I. Most of these castles are now in ruins, but it is easy to reconstruct them in imagination so as to form a general idea of their original strength.

The typical Norman castle consisted of a massive *square keep*,

built on a natural or an artificial mound; this was flanked by the *inner bailey*, or court, bounded by a wall of great thickness; beyond this wall was an *outer bailey* fenced by the high outer wall of the castle, surrounding which was a deep *moat* or ditch; the moat was crossed by a *drawbridge*. The chief variation of this type of Norman castle was a *round keep*; sometimes, too, there was an inner moat encircling the keep. Within the precincts of the castle were the domestic buildings, chapel, council-chamber, and storage-rooms for provisions and the military stores that were needed in barracks garrisoned by soldiers, who lived in the days before gunpowder was invented, and had to fight, clad in armour, with such implements as battle-axes, lances, cross-bows, stones, and molten lead. When called upon to defend a castle, the garrison first drew up the bridge across the moat, so as to isolate the fortress, and let down the portcullises, or wooden and iron gratings, to protect the gates. They then manned the broad outer walls, screening themselves behind the *parapet*, a narrow wall rising from the outer face of the thick walls on which they stood. Through notches in the parapet, *embrasures*, they could discharge arrows or hurl down stones; through *machicolations*, the grooves between the corbels supporting the parapet, they could pour down molten lead; and through *balistraria*, the narrow cruciform apertures in the face of the walls, other companies of the defending warriors could shower down more arrows on the enemy. The besiegers had to try to fill up the moat with bundles of faggots, so that they could get across to the wall at a chosen spot, and if, under a storm of missiles, they succeeded in doing this, their next step was to endeavour to scale the walls by the aid of ladders, or to make a breach through which they could rush into the outer bailey. Making, without the aid of explosives, a breach in a wall several feet thick was, as will be readily imagined, no easy task; a general method was to dislodge some of the stones on the outer face of the wall, make a bonfire in the gap, and wait for the heat of the flames to loosen the mortar, so that finally a portion of

the solid wall fell in, leaving an opening into the outer bailey. But if the besiegers successfully managed to carry out their operations up to this point, they then had to begin their work all over again in order to get to the other side of the wall of the inner bailey, and if they succeeded here they had next to force an entrance into the keep.

Even with the enemy at such close quarters the besieged garrison could often hold out still longer under cover, for many of the keeps were divided into two parts by a solid wall, and the only means of communication between the two divisions were the narrow passages in between the double side walls of these Norman strongholds. With the doors in the passages closed and barricaded, and the passages blocked, it was very difficult for the besiegers to make their way into the uncaptured part of the keep, since they had to carry on their offensive operations in a cramped space ; even if they succeeded, it was sometimes only to find that they had been cheated of the chance to meet their adversaries in a hand-to-hand fight, for there were secret underground passages through which, as a last desperate resource, the besieged could make good their escape.

These castles were not only the headquarters of the soldiers and a refuge for women, children, and invalids in time of war, but in time of peace they were the homes of the nobles and of their retinue of vassals, who, under the feudal system of land tenure, with its military basis, had to give their landlords military service, at stated times, in part payment for the use of land.

In addition to the perfect specimens and ruins of Norman buildings in Normandy, we find many Norman doorways preserved in later buildings, often in such unexpected quarters as a common barn. Moreover, some portions of genuine old Norman buildings are now used for very different purposes from those for which they were originally designed, having been divided up into shops, workrooms, market-halls, and dwelling apartments. Such, for instance, has been the fate of the abbey church of Bernay.

Norman Buildings

In England there are some early Norman churches with features that we do not encounter in Normandy; these are Saxon-Norman transitional churches, probably built by Anglo-Saxon workmen under Norman supervision. Fully to appreciate this mixed style we must have some idea of the Anglo-Saxon style of architecture which was practised in England before the coming of the Normans. The early Saxon builders constructed wooden buildings. In the seventh century, however, Saxon masons began to build stone churches, but in the ninth century the invading Danes destroyed a large proportion of both the early wooden and stone churches erected by the Anglo-Saxons. The English King, Alfred, encouraged his people to build new churches, and Canute the Dane, who succeeded to the English throne in 1017, caused many churches to be erected on the sites of battle-fields where he had fought and conquered the English, and in the place of those which he and his ancestors had destroyed during their heathen incursions. The Anglo-Saxon buildings which are still in existence reveal to us the characteristics of the style. The angles of the walls are strengthened by long upright stones alternating with long stones laid horizontally. This *long and short work* is sometimes carried up the face of the walls at intervals to bind them more firmly together. The heads of windows and doors are sometimes round, sometimes like two sides of a triangle. The window openings are frequently wider at the bottom than at the top, and if they are divided up into a number of lights, the dividing shafts are often in the form of a baluster, very much like the balusters or banisters of an ordinary modern staircase. The windows are often set in the middle of the walls, and splayed externally and internally—that is to say, the sides of the opening slant so that the aperture gradually widens on either side towards the face of the walls. The arches are plain and simple, and spring from imposts that look like a square tile.

England is very rich in specimens of ecclesiastical and military Norman architecture of both the early and later styles,

the characteristics of which are, broadly speaking, similar to those in Normandy. The earliest pure Norman work still in existence in this country is to be seen in the dormitory and refectory of Westminster Abbey, which was founded by Edward the Confessor, and in the crypt of Canterbury Cathedral. The most perfect example of early Anglo-Norman work is St. John's Chapel in the keep of the Tower of London. Many English cathedrals originally formed part of monastic institutions. There are excellent specimens of both early and late Norman work in a great number of them, but the cathedrals of Durham and Peterborough are the best representatives of Norman monastic enterprise amongst those vast ecclesiastical edifices which often took so many years to build that they are architectural specimens of many styles. Besides the Norman cathedral churches, we have remains of other parts of Norman monastic buildings, and some of the abbey churches are now parish churches, as, for example, at Romsey. To complete our luxurious inheritance of Norman ecclesiastical architecture we have the numerous and beautiful smaller Norman churches, such as those which attract us to make a pilgrimage to Barfreston and Iffley.

As living witnesses to the vigorous military régime of the Norman conquerors in England stand mighty keeps of castles in the full splendour of their magnificent strength, together with vast ruins and the Norman portions of other fortifications which partly belong to a subsequent period in history. The perfect old keep of Norwich Castle will afford us an excellent specimen of Anglo-Norman military architecture; but even if we examined all the perfect specimens, and allowed ourselves the delight of wandering amongst such fascinating old castle ruins as remain at Rochester and other historical places, we should still have to remember that a large number of Norman castles in England were rased to the ground in accordance with the terms of the treaty which brought to a close the civil war in Stephen's reign and signed the death-blow of the Norman dynasty in England.

The Norman mode of life was not conducive to the develop-

ment of domestic architecture. The great mediæval demand for private mansions in the far West of Europe arose when, conditions having become more favourable to the arts of peace, the trading classes accumulated wealth and won power by commercial enterprise. Of the few remaining specimens of Norman dwelling-houses, the manor-house at Boothby Pagnel in Lincolnshire, the Jews' House at Lincoln, and Moyses' Hall at Bury St. Edmunds, are good examples.

We will now journey to Sicily, making straight for Palermo, for here, where the Norman conquerors of the island held their Court, we shall find most of the noblest of those Norman buildings which have a peculiarly local power of fascination Directly the Normans had forced the Saracens to recognize their regal supremacy they began to harbour a very deep feeling of respect for their erstwhile foes. In their new subjects—Saracens and the Greeks who had flocked to Sicily during the Saracenic régime—they recognized masters of art and learning, and they extended to them the hand of the patron, not in the vulgar mood of patronage, but in that animated spirit of yearning for culture which makes for friendship. For and with the Normans the Saracens designed and built many of the exquisite mediæval buildings of Sicily, the style of which is called Arabo-Norman, because of the strongly marked Saracenic features, such as domes, Moorish honeycomb ceilings, and Arabesque mosaics, which mingle with Norman constructive and decorative architectural features; the style may also be called Græco-Arabo-Norman, for the Greeks exercised a marked influence on it through the medium of their exquisite mosaic decorations. At first sight many of the Arabo-Norman churches look like mosques, but in addition to the Arabo-Norman buildings in Sicily, there are specimens of the purer Northern style of Norman architecture. Amongst the many beautiful Norman buildings which have their home in this Mediterranean island, where Art and Nature now vie with one another for our hearts, now harmoniously unite in triumphant splendour, are

the wonderful cathedrals of Monreale and Cefalu, and the art-lover's shrines of mediæval Palermo, such as the cathedral, the perfect little chapel and Norman room in the Royal Palace, the fortress-palaces of La Cuba and La Zisa, the Casa Normana, and the numerous churches, of which S. Spirito and S. Cristina la Vetera are good examples of the Anglo-Norman style, whilst the Martorana church and the cloisters of S. Giovanni degli Eremiti are typical of Arabo-Norman work.

Let us not attempt to compare and contrast the artistic merits of the Northern and Southern buildings which owe their origin to Norman enterprise; rather let us rejoice that the buildings in the one style are within reach of short purse-strings, and that it is gradually becoming known that Sicily is not nearly so far away from the poor art-loving tourist as he was wont to imagine.

CHAPTER IV

NORMAN MEANS TO BEAUTIFUL ENDS

WHEN imagination prompts the builder to add to the world's store of beautiful things, it suggests to him how decorative effects may be obtained by means of proportion, perspective, grouping, contrast, line, mass, the play of light and shadow, and the adornment of the main structure with such ornamental features as sculpture, painting, and metal-work. By nature of its inspired origin all beauty appeals to our imagination through our emotions, and only in the emotional language can we respond. Why, then, are we not content with our mystic enjoyment born of emotional understanding? Why should we be tempted, as we are tempted, to question how beautiful results are achieved? Is it because the desire to create is closely akin to the power to appreciate, or because we are creatures of intellect as well as emotions, that we want to reason our way to a fuller understanding of the things we love? Fellow-travellers, you who wander with me amongst beautiful buildings, we know we cannot speak to each other as we fain would speak of the stimulating power of fascination that these buildings wield; but at least we can talk about some of the means by which the Norman builders achieved beautiful ends, and so answer a few of the questions that we are prompted to ask.

The Northern style of pure Norman architecture was, as we have seen, practised first by comparatively unskilled craftsmen, and afterwards by great master-builders who were served by skilled labourers. From the artistic standpoint early Norman buildings have the charm of sweet simplicity and rugged

grandeur ; the later buildings are indicative of an awakening instinct for refinement—besides being better executed, they are richly decorated with sculpture, nevertheless they still retain the healthy vitality of the early style, for the luxury of ornamentation was never allowed to undermine their strength of purpose.

The Norman builders were masons—stone was the chief material with which they had to make for beauty as well as stability, although they not infrequently made use of Roman bricks from local ruins of Roman structures. In constructing their walls they first used rough pieces of stones straight from the famous quarries of Caen, and jagged pieces of flint or other varieties of stone obtainable in or near the neighbourhood where they were at work ; then they began to face their walls with ashlar, stone hewn into blocks of regular size with a smooth-cut surface. They ornamented some of their walls by laying the face-stones according to a pattern, the chief of these wall-stone patterns being of herring-bone and diamond-shaped designs. Another favourite type of mural decoration was a blind arcade of intersecting round arches.

The tendency on the part of big stretches of flat walls to arouse a feeling of monotony was guarded against by carrying a projecting horizontal band or string-course along them, and by breaking them up into panels with the aid of slightly projecting, flat, vertical strips of masonry known as pilasters. These pilasters look like buttresses or props, but Norman walls were usually too massive to require shoring up, and pilasters may therefore be considered as additions originally made to the main structure in the name of beauty. The pilasters in late Norman work are sometimes ornamented at the angles with shafts which are let into a recess ; often, too, they project some little distance from the wall, and have the real nature of buttresses, strengthening the walls at the points where the greatest pressure is exerted by those new vaults, which were constructed on the principle of first fixing strong ribs, and afterwards filling in the spaces between them with thin layers of stone.

Another decorative feature is the semicircular apse bounding the east end of many Norman churches. This was copied from the semicircular recess, used as the tribune for judges, which terminated the Roman basilicas, those oblong halls in which the Romans transacted business and administered justice. The round apse is found in cruciform as well as in basilican Norman churches, and it has a special charm, because it harmonizes so well with the round arches which are everywhere in evidence in these buildings.

Norman windows are usually long and narrow; sometimes the openings are single, sometimes they are divided by a shaft into two lights, which are either included under one arch or each has its own arched head, with or without a main arch spanning the whole width of the aperture; again, the openings are found in the centre of a triple-arch arcade, only the central portion being pierced; and yet again, each section of the arcade is pierced so as to form a triple-light window. In this grouping of apertures we recognize a striving on the part of the Norman builders to enhance the beauty of window-openings and to entice sun and stones to play together the picturesque game of throwing lights and shadows. Large circular windows are also characteristic of the style; they are either plain round openings, or they are divided up by shafts which radiate from the centre to the circumference like the spokes of a wheel, a decorative arrangement which has won for them the name of *Catherine-wheel* windows. Many of the Norman windows were enlarged by the Gothic builders, who also destroyed numbers of them, replacing them by larger windows, to further their schemes for the better lighting of buildings and to provide space for the display of painted glass.

At the outset of their epoch-making architectural enterprise the Normans were content with the innate beauty of curve in the plain round arches with which they spanned the openings for both doors and windows, but later on they began to ornament with sculpture the mouldings of these arches and the sides of the

openings. Deeply recessed, richly decorated doorways and porches are a special feature of late Norman work.

Early Norman piers are square, round, or octagonal shafts of plain stone, finished off at the bottom with a simply rounded moulding, and standing on a plain, square-cut pedestal; at the top they have a capital of the well-known cushion shape, surmounted by a square abacus, or the capital has a spiral scroll at the angles. Round the later piers are grouped plain and spiral shafts, each with its own richly sculptured capital, standing on bases to which a number of mouldings combine to give height; these clustered piers are very picturesque, and look more graceful than their plain, massive predecessors.

Prominent amongst the means by which the Norman builders achieved beautiful ends are the towers which they reared above their churches; these towers are usually square in form, but in Norfolk and Suffolk there are round specimens. In the little churches consisting of a nave and chancel only we find one tower either between these east and west divisions or at the extreme west end of the edifice; in the cruciform churches there is sometimes one tower at the intersection of the nave, transepts, and choir, and sometimes there are two flanking the west end. Turrets, or small towers comparatively high in proportion to their breadth, are sometimes found flanking the west end and the transepts of Norman churches, or they may have a place at the angles of the bigger towers. These turrets and towers diminish any tendency to clumsiness of appearance in the massive buildings they surmount, but even when they are capped by a pyramidical roof their height is not very great, and they unite with the whole structure in insisting that our line of vision shall be horizontal the while we look at those outward and visible forms through which the Norman builders make their appeal to our hearts. The pyramidical roofs to towers and turrets are miniature spires, but the tall, graceful spires sometimes found soaring above Norman towers were added in later days, when the Gothic builders, in the

grip of a passion for vertical lines, were demonstrating the dignity of height.

Although, generally speaking, the Normans did not come under the spell of height, they were fully conscious of the great artistic possibilities afforded by proportion. A short person, as we know, may be as well proportioned as a tall one, and a well-proportioned short individual is much pleasanter to behold than a very thin giant whose neck is too long for his body and his body too short for his legs. Taken collectively, Norman buildings have not the charm of lofty elevation, but in relation to their height many of them have the fullest possible power of that innate fascination of parts related by size to each other and to the whole which they combine to form. How proportion can be made to give us so much joy is the artist's secret, which may be partly but never wholly wrung from his work by the aid of a measuring-rod.

Early Norman sculpture is not cut very deep into the stone it ornaments. We find it chiefly on the tympanum, the space between the square head of a door and the round arch above it, and on the mouldings of arches. The design on the tympanum is generally a somewhat elementary composition, in which animals and human beings figure, and the workmanship is poor in quality; still, their very crudeness of conception and execution makes these sculptures interesting, and we must remember that in these early days the sculptor's tool was but an axe. Early mouldings are decorated with the zigzag and billet ornaments. In course of time the Norman sculptors acquired more skill in wielding the axe, and eventually they learnt how to use the chisel, a tool with which they could carve deeper into the stone, unless it was of a very hard variety like granite, and probe into more out-of-the-way places for purposes of decoration. Doorways, window openings, shafts, capitals, vaulting ribs, chancel arches, tympana, corbel tables, and fonts, were richly decorated with sculpture in the days of late Norman work. Specially characteristic of the period are the mouldings covered with manifold

designs, which have the charm of originality that instinctively breeds appropriate ornaments for the particular style of beauty they are intended to adorn.

In Sicilian-Norman architecture colour is a great factor of the decorative scheme. Colour certainly played a part in enhancing the beauty of Northern Norman architecture, as is proved by existing traces of painting on the surface of stonework. The fading tints of foliage painted on capitals, and the zigzag, horizontal, and vertical bands of colours, faded or restored, on arches, help our imagination to picture the barbaric splendour of these Northern Norman buildings in their original state; but in reality colour is now only given to these buildings by the time-tinged hues of grey and yellow stone and red Roman-made bricks. In Sicily, where the Saracens and Greeks worked for their Norman masters, glorious and enduring colour effects were obtained by piecing together multi-coloured fragments of marble and glass into various designs, and the beautiful mosaics that were thus created still give their wealth of rainbow tints to aid Arabo-Norman buildings in winning our hearts. The mosaics of Cefalu, Monreale, and Palermo are world-famous; narrow bands of mosaic-work in geometrical patterns, totalling hundreds of feet in length, coil round columns or run up them in straight or zigzag lines, outline openings, and break walls up into panels, whilst 'mosaic pictures' completely cover all but the lower part of many of the walls. Practically speaking, it is to the Saracens that we owe our debt of gratitude for the structural beauty of these Arabo-Norman buildings, and for their ornamentation we are indebted to both Saracens and Greeks; but theoretically our account is with the Normans, who not merely raised the demand for these buildings, but frequently contributed to the general scheme structural features and decorative designs which they themselves executed.

In the Southern type of Norman architectural beauty there is a distinctly Oriental strain, suggestive of a luxurious civilization, whilst the ruder Northern type is indicative of a new race work-

ing out its own civilization and groping its way towards the achievement of its own artistic ideals. Both styles of beauty have qualities which cannot fail to arouse a feeling of joy in our hearts ; but which has the greater power of fascination depends primarily on the temperament of the individual wayfarer, and incidentally on his mood at the passing moment when he is brought into contact with the one or the other.

CHAPTER V

NORMAN SHADOWS OF COMING EVENTS

THE first step in the introduction of the Western style of architecture which succeeded Norman and all other varieties of Romanesque building was the use of the pointed arch. The Western origin of the pointed arch is a matter of dispute. Some authorities maintain that the Western builders copied the form of the pointed arch from an Eastern original, for it is found in Saracenic buildings which date back to the ninth century. Others think that the Western builders re-invented the pointed arch, and that its form was suggested to them—(*a*) by the intersection of round arches in an arcade; (*b*) by the intersection of cross vaults; or (*c*) by the pointed oval form of the *Vesica Piscis*, a mystical figure often used in the Middle Ages as an aureole round representations of the three Persons of the Trinity and the Virgin, and having its origin in the form of a fish, which was used as a symbol by the early Christians because the letters in the Greek word for 'fish' form the initial letters of the Greek for 'Jesus Christ, Son of God, the Saviour.'

Let us accept the opinion of those who maintain that the Western builders did not discover the form of the pointed arch, but obtained it from the Saracens.

The general argument in support of this theory is that the form of the pointed arch was imported by the West, together with many other things Eastern, at the time of the Crusades, those Holy Wars which gave an impetus to ecclesiastical architecture by firing religious enthusiasm, and which did so much to bring the West into contact with the East. But if the use of

the pointed arch in the West is the outcome of Saracenic influence, it is quite possible that we are indebted to the Normans for first making the Western builders acquainted with it. In Sicily their building-masters were the Saracens themselves, and it is therefore within the bounds of probability that the Normans in the South communicated the form of the pointed arch to their kinsmen in the North, and that they, in their turn, made it known to neighbouring countries, or news of it may have reached the Romanesque builders via Italy through the Normans there, who were such near neighbours of their kinsmen in Sicily. (Thus I argued to myself one day in Sicily. I was dreaming, on the moonlit way home to my hotel, of the beautiful buildings which only a few hours ago I had seen for the first time, when suddenly I was called back to earth by the voice of a fellow-traveller: "What is your theory with regard to the origin of the pointed arch?" I answered, "I have none," which was true at the moment. I tried to get back to dreamland, but the spell was broken, and "What is your theory?" "What is your theory?" echoed in my ear. I began to think, evolved the Sicilian-Norman explanation of the introduction of the pointed arch into Northern Europe, checked it by dates, came to the conclusion that it was plausible, and prided myself on having formulated a logically original theory with regard to a vexed question in architecture. Some months afterwards I discovered that a distinguished critic, Mr. Gally Knight, had advanced a similar theory long years ago; thus perished the "originality" of my speculations concerning the pointed arch.)

But the mere form of the pointed arch cannot be taken as an infallible proof of the building in which it occurs having been erected either in the new Gothic style or in the transitional style through which the Romanesque merged into Gothic during the latter part of the twelfth century; in Sicily, for instance, the Norman Bridge of the Admiral, which was built as early as 1113, has a series of pointed arches. But, roughly speaking, when round arches and pointed arches are found together we may jump

to a hasty conclusion that the building in which they occur is transitional in style, only we must be very careful to verify this conclusion by seeing that the mouldings of the pointed arches, the ornamentation on them, the piers which support them, and the general surroundings, are Romanesque in character, for it is quite possible that the round arches may be pure Romanesque work and the pointed ones of pure Gothic origin. As we are already familiar with the chief details of the Norman-Romanesque style, we shall have no difficulty in recognizing the best specimens of transitional work which we meet with during our present expedition. Noteworthy examples are the ruins of Buildwas Abbey, with pointed arches springing from massive Norman piers in the nave, and round-headed windows in the clerestory ; St. Cross Church, Winchester, in which we find round, intersecting, and pointed arches, having Norman mouldings with the characteristic zigzag ornament further to show us to whom they owe their origin ; and St. Joseph's Chapel, Glastonbury, which, in spite of the fact that it is now in ruins, still remains one of the finest specimens of Norman transitional work.

It is the evolution of vaulting that is the true Romanesque link between Classic and Gothic architecture ; in the forging of this link the Normans played an active part. Let us see how it came to pass that the mediæval master-builders were called upon to solve a new vaulting problem.

Directly the Romanesque builders began to construct the ribs of their vaults first, they realized the full significance of the simple fact that semicircular ribs of unequal curvature are unequal in height. A few simple illustrations will explain the vaulting troubles arising out of this geometrical fact, and the methods by which they were experimentally met, till at length they were successfully overcome. Imagine that we have four columns set up at the angles of a square ; we want to cover over the space within the square with vaults of which we have first to design and fix the ribs. We begin by working out the design on paper, drawing a square with its diagonals; with the point of

intersection of the diagonals as centre and half a side of the square as radius, we can strike a circle that will touch each side of the square, from which we see that if we fill in the angles of the square made by our four columns we can get a circular base on which we can build a dome. This was the plan adopted by the Saracens; hence the domical roofs which are a feature of Arabo-Norman buildings. But some of the new races of builders did not favour the form of the dome or any form of vault tending to this shape; to understand the nature of their vaulting problem let us draw another square with its diagonals. If we strike semicircles spanning each side of the square and others spanning the diagonals, the semicircles on the diagonals will have a greater altitude than the ones on the sides; this is naturally accounted for by the fact that the diagonal of a square is longer than its side, and from this experiment we discover that if we make semicircular ribs for our vault those spanning the space between the columns on any side of the square will not be so high as the diagonal ribs. The Romanesque builders energetically strove to solve the problem of making longitudinal, transverse, and diagonal ribs of equal height; when they wanted to vault an oblong compartment the problem was more difficult than in the case of a square bay, for they then had to deal with three instead of two round arches of different curvature. They stilted the ribs of smaller curvature—that is to say, raised them up on vertical props—or made the diagonal ribs segments of a circle instead of perfect semicircles; but not only was it often very difficult for them to adjust their vaulting ribs, but their artistic sense rebelled against the awkward lines resulting from the liberties they had to take with round ribs of unequal curvature in order to get them the same height. The late Romanesque builders made many experiments with their vaulting ribs, with the result that some of their vaults are curious and interesting specimens of stone patchwork, looking like umbrella coverings with quaintly shaped pieces let in to fill up gaps. The Normans were amongst the most enterprising of the builders who tried to solve the problem

of levelling vaulting ribs, as witness many vaults that were constructed by them in Normandy and in England; moreover, it is believed that they were the first mediæval builders who erected cross vaults on the system of covering a space with a framework of ribs, and so regulating the curvature of the surface of vaults that can be filled in, without the aid of temporary supports, by laying stones in courses from rib to rib. This system of vaulting led to the introduction and development of the principle of ensuring stability by means of balance. It was no longer necessary to make vaults of great thickness and to provide massive piers and thick walls to support them. From more graceful piers sprang arched ribs, balancing on their backs a thin infilling; the arches helped the piers to resist the downward pressure of the vaults; the lateral thrust of the arches was counteracted by wall-props or buttresses, and the pieces of wall between the buttresses were gradually made less thick as gradually they had less work to do.

The Romanesque vaulting problem was solved, finally and artistically, by the Gothic builders, who made use of the form of the pointed arch for their vaulting ribs, it being a comparatively easy matter to make pointed arches of unequal span and equal height. All discoveries seem so simple when they are made that we are apt to underestimate the help given to the actual discoverers by those who clear the way and pave the road to victory. To all the Romanesque builders we owe our first thanks for Gothic buildings, as well as for those built in their own distinct style; and especially are we indebted to the Normans, for it was in Northern France, in and around Normandy itself, that the new Western style of architecture sprung into existence.

Proud indeed may we be of the Norman buildings in the world's architectural picture-gallery; they deserve the place of honour among the noble ancestors of worthy descendants, for they are specially typical of that strenuous activity which makes for progress. If, as we wander among these beautiful buildings, we are tempted to compare them at all unfavourably with their beautiful Gothic descendants, let us remind ourselves that they

are the work of men who bequeathed an ideal to their children. And if, whilst we are critically disposed towards these same buildings, there flashes above the horizon of our mind's eye the perfect picture of one of their classic antecedents, let us but remember that the Normans were a new race bent on working out their own architectural salvation; then, surely enough, we shall find ourselves summoned back from the critical plane to the silent heights of pure enjoyment by that glorious Gospel of Imperfection, "'Twere better youth should strive toward making, than repose on aught found made."

ILLUSTRATIONS

NOTRE DAME SUR L'EAU, DOMFRONT

NORMANDY

HISTORICAL NOTE.—The Church of Notre Dame sur l'Eau, Domfront, was begun about 1020. The nave and transepts were erected in the eleventh century, the chancel in the twelfth century.

ARCHITECTURAL NOTE.—The plan of this church is cruciform. The work is, for the most part, early and plain, but the chancel, which is of later date, is ornamented with a blind arcade.

GENERAL NOTE.—This church has a treasure in its eleventh-century altar. Specimens of these early altars are very rare, for at the time of the Reformation most of the old altars were destroyed.

P. Limon.

BERNAY ABBEY

NORMANDY

HISTORICAL NOTE.—The Abbey of Bernay was founded in 1013 by Judith of Brittany, the wife of Richard, fourth Duke of Normandy, and the grandmother of William the Conqueror. The abbey was fortified, but in the sixteenth century it fell into the hands of the Huguenots, who burnt a great part of it; the abbey church escaped the flames. The monastic buildings were subsequently restored, and part of them are now the Hôtel de Ville.

ARCHITECTURAL NOTE.—The large abbey church is a valuable specimen of very early Norman work, the nave (shown in our illustration) dating from 1015 to 1050; the choir and transepts were, however, added in the second half of the eleventh century, and during this period, and in the beginning of the twelfth century, some of the early work was ornamented.

GENERAL NOTE.—Part of the abbey church is now used as a corn market, and part is divided up into shops and tenements.

Mansell & Co.

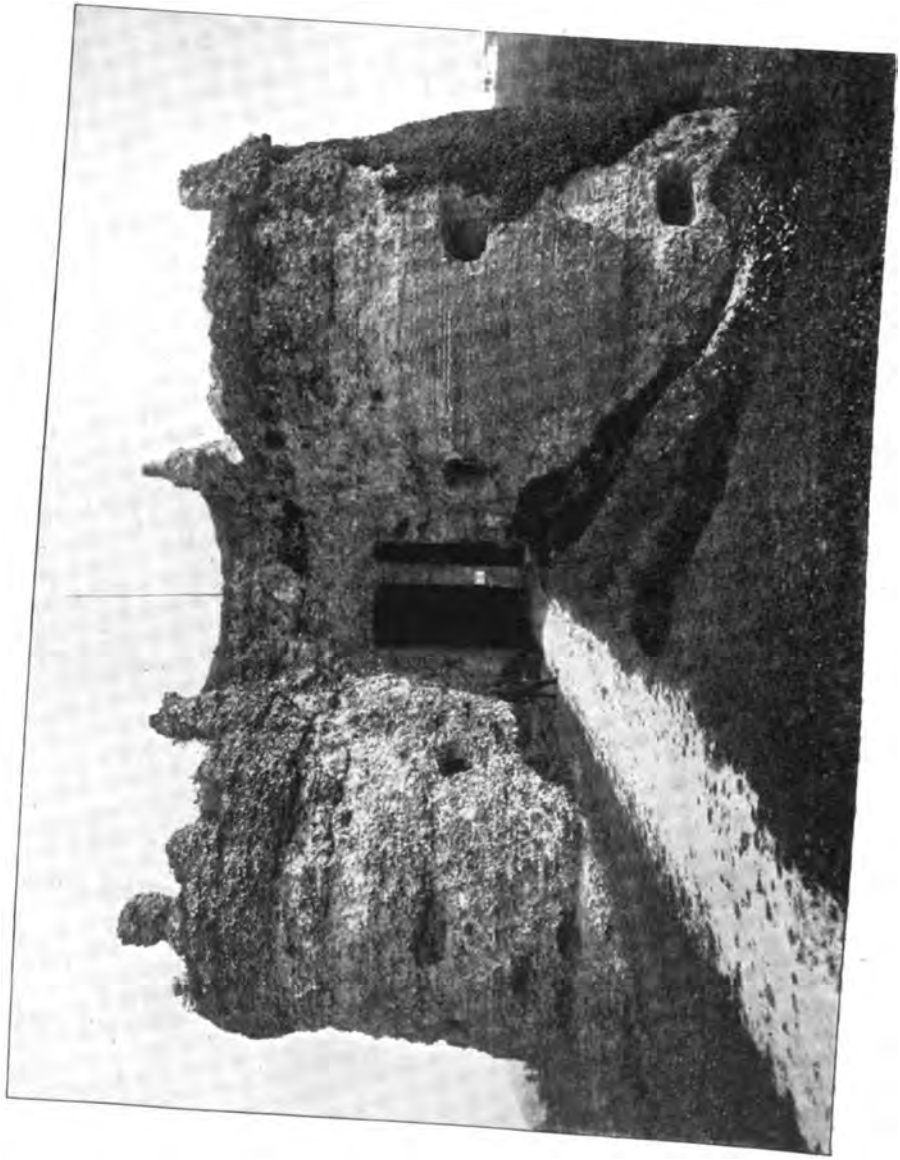
ARQUES CASTLE

NORMANDY

HISTORICAL NOTE.—This castle was built by Guillaume d'Arques, uncle of William the Conqueror. It was commenced about the middle of the eleventh century.

ARCHITECTURAL NOTE.—The castle is now in ruins, but the square keep and the dungeon tower suggest the original strength of this fortress, which was one of the most scientifically planned and massively built of the Norman castles.

GENERAL NOTE.—Arques Castle was the last of the Norman strongholds in Normandy that was wrested from King John by the French in 1204.



P. Limon.

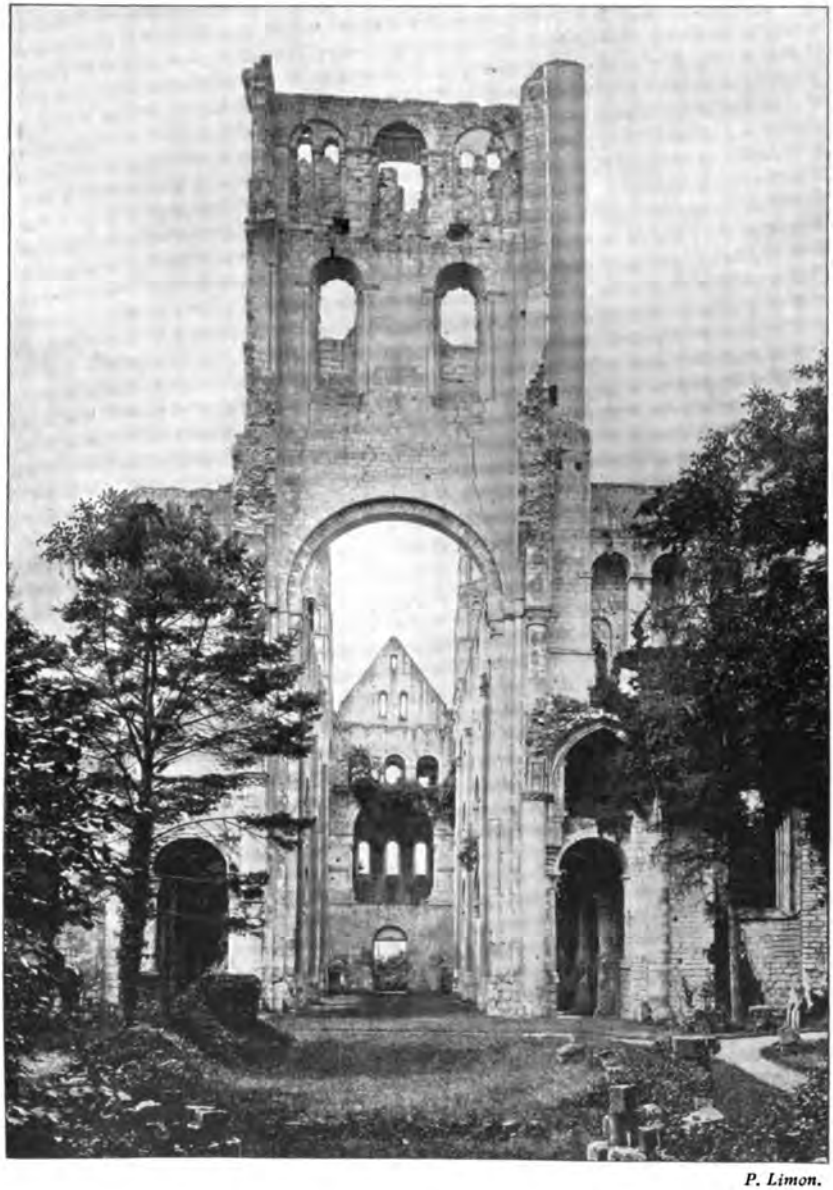
ABBEY CHURCH OF JUMIÈGES

NORMANDY

HISTORICAL NOTE.—The monastery of Jumièges was founded by St. Philibert in the seventh century, and its first church was built in 655; this church was destroyed by Rollo, who, with his followers, broke up the old monastic brotherhood. Rollo's son had compassion on the few monks who stayed on amongst the ruins of their home. He restored their church for them, and a small part of this old building is still in existence. Close by the first church the Normans laid the foundations of the present abbey church in 1040. The work of building it was superintended chiefly by Abbot Robert of Jumièges, and his church was consecrated in 1067. The monastery was suppressed and the abbey dismantled in the latter part of the eighteenth century. Most of the monastic buildings have been completely destroyed; the church is in ruins, but the parts of it which are still standing are mostly the original work of the Normans.

ARCHITECTURAL NOTE.—This church is a fine specimen of early Norman architecture. It has the characteristic wide-jointed masonry of the period, and equally characteristic is its simple grandeur; there are very few traces of any attempt to obtain decorative effects through the medium of ornamentation. Some of the capitals, however, show signs of having been covered with plaster and painted.

GENERAL NOTE.—Robert of Jumièges, who built this church, was invited over to England by Edward the Confessor, and he shared in the favours which the Norman-bred King so liberally distributed amongst foreigners, thereby alienating himself from his subjects. Robert was first elected Bishop of London, and afterwards presented with the Archbishopric of Canterbury.



P. Limon.

ABBEY CHURCH OF ST. GEORGES DE BOSCHERVILLE

NORMANDY

HISTORICAL NOTE.—The Abbey of St. Georges de Boscherville was founded and the church built in the eleventh century by Raoul de Tancarville, who was Chamberlain to William the Conqueror. The abbey was destroyed at the time of the Revolution, but the church was not greatly damaged. The old chapter-house is also still standing.

ARCHITECTURAL NOTE.—This church is apparently of a little later date than the abbey church at Jumièges, for the work is better executed and there are more ornamental details. The capitals to the piers are sculptured, and there is a doorway with mouldings, but all the ornamentation is very simple, and the character of the whole style of the building is essentially early Norman. The aisles and choir have groined vaults of the early type, without ribs. The church is one of the most perfect specimens of Norman architecture in Normandy. The chapter-house is a good example of the transitional Norman style. It was built by Abbot Victor, who was Abbot of the monastery from 1157 to 1211.

GENERAL NOTE.—This old abbey church of St. Georges de Boscherville is now used as the parish church of the village of St. Martin de Boscherville.

Mansell & Co.

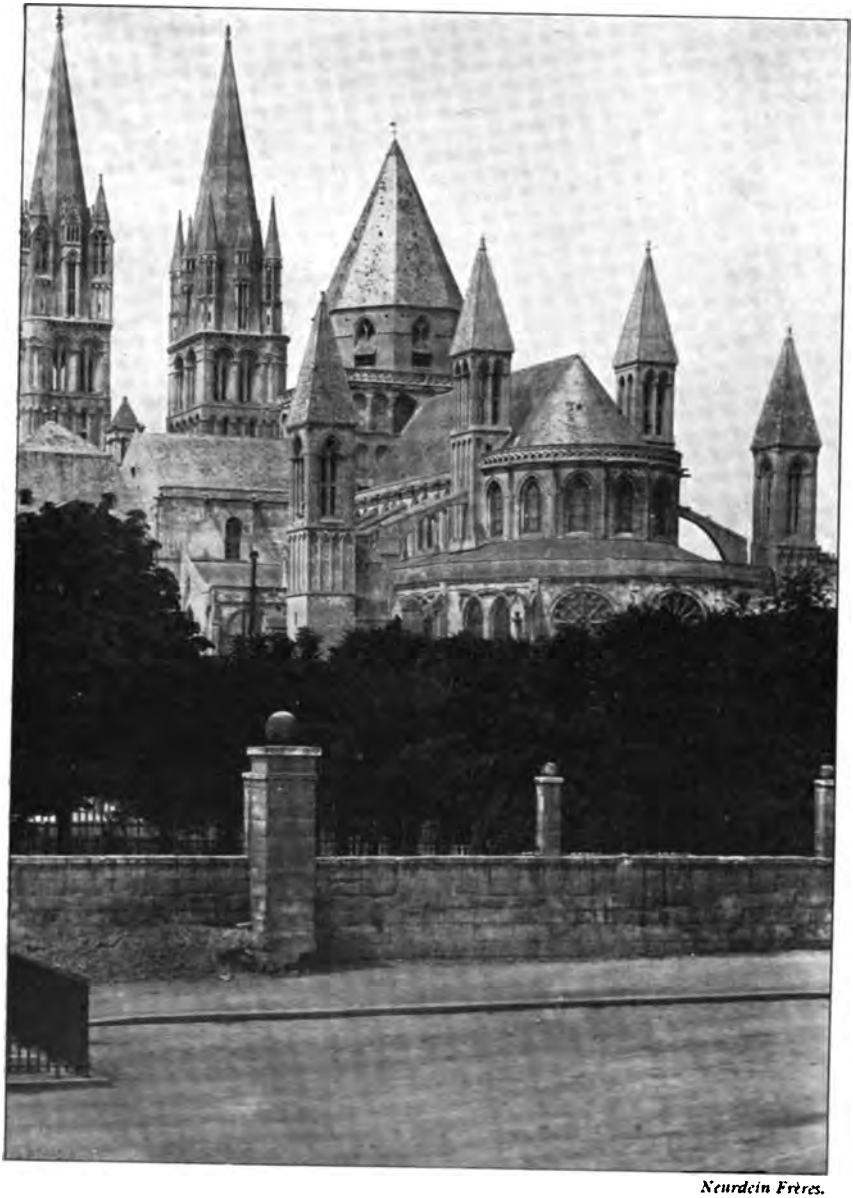
CHURCH OF ST. ÉTIENNE, ABBAYE AUX HOMMES, CAEN

NORMANDY

HISTORICAL NOTE.—The Abbaye aux Hommes was founded by Duke William of Normandy in 1066. The vast abbey church was consecrated by Lanfranc in 1077, but for more than a hundred years after this alterations and additions were constantly being made. In 1090 the present west front was erected up against the original one, which was left standing; the aisles were vaulted, and the lower part of each of the two west towers was built. The nave was vaulted in 1160, when the walls were faced with ashlar and the wide triforium was constructed, and about this time the original apse was removed and the east end was lengthened. The choir was added early in the thirteenth century, as were also the octagonal spires to the west towers.

ARCHITECTURAL NOTE.—St. Étienne affords us an excellent opportunity for tracing the gradual development of the Norman style. There are a few traces of the wide-jointed masonry showing the earliest work executed in the Conqueror's days, and there is later work with fine-jointed masonry. There are early groined vaults without ribs, and vaults which help us to realize the difficulty of the vaulting problem which presented itself for solution when the practice arose of first building a framework of ribs for vaults. In the nave of St. Étienne two oblong bays are made to form one vaulting compartment, that thus becomes nearly square, the square compartment involving, as we know, the fewest complications in connection with level ribs. The vaults resulting from this coupling of bays have six sections or severies, and are of the sexpartite or hexapartite variety. The spires herald the approach of the new vertical style.

GENERAL NOTE.—William the Conqueror and his wife Matilda of Flanders were excommunicated for having married in spite of the fact that they were related to one another. The Pope ultimately agreed to grant them a dispensation on condition that they built two abbeys, and accordingly they founded the Abbaye aux Hommes and the Abbaye aux Dames at Caen.



Neurdein Frères.

STE. TRINITÉ, ABBAYE AUX DAMES, CAEN

NORMANDY

HISTORICAL NOTE.—The Abbaye aux Dames was begun in 1062. The church was dedicated in 1066. Of the early work there are no visible traces, and the present church dates from the second period of the Norman style.

ARCHITECTURAL NOTE.—'During the twenty or thirty years that elapsed between the building of St. Stephen's Church and that of the Abbaye aux Dames immense progress seems to have been made towards the new style. . . . The great gallery is omitted, the side aisles made higher, the piers lighter and more ornamental. The triforium is a mere passage under the upper windows, and so managed as not to intercept their light from any part of the church. Even the vaulting, though in some parts hexapartite, in others shows a great approach to the quadripartite vaulting of the subsequent age. . . . The greatest change is in the richness and elegance of the details, which show great progress towards the more ornamental style that soon afterwards came into use' (Fergusson).

GENERAL NOTE.—One of the first Sisters of this convent was William the Conqueror's eldest daughter. At the time of the dedication of Ste. Trinité her parents expressed the wish that she should be brought up in the service of the Church; eventually she became Abbess of the convent.

P. Limon.

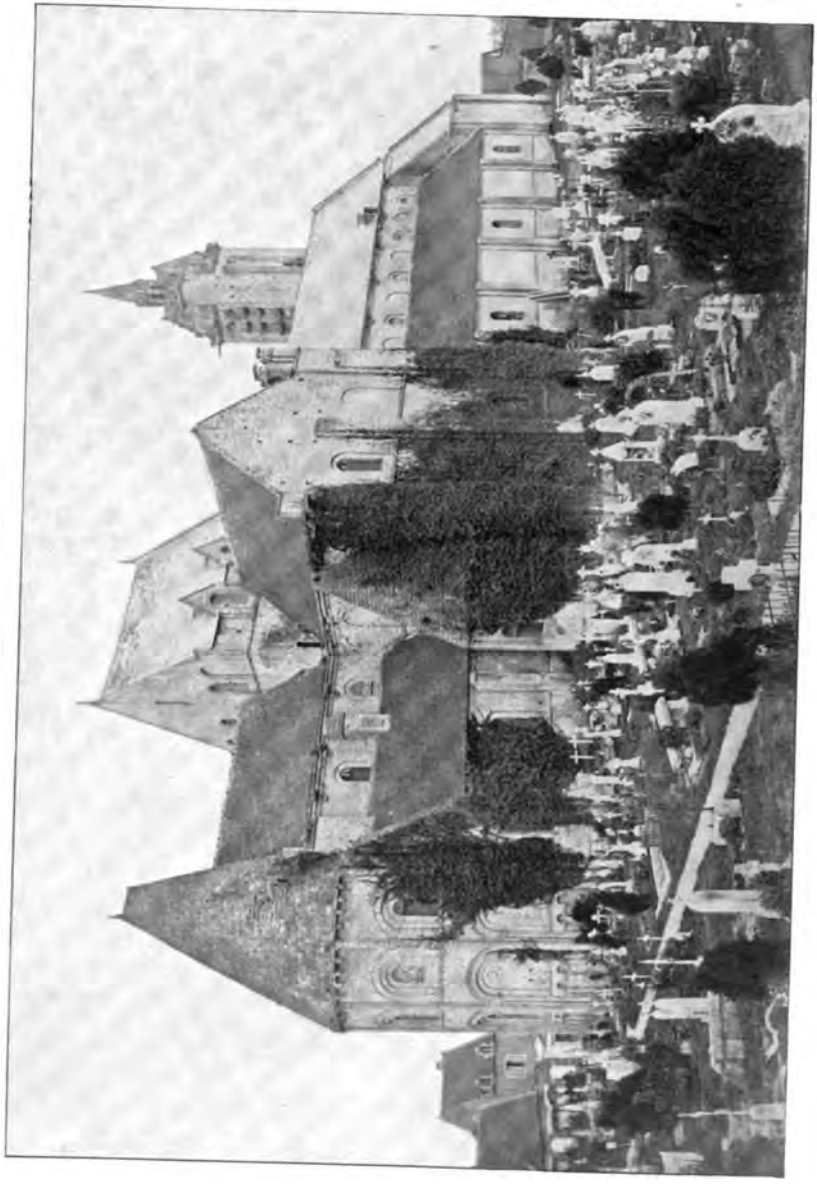
ST. NICHOLAS, CAEN

NORMANDY

HISTORICAL NOTE.—This church was begun about 1084 and finished in 1093.

ARCHITECTURAL NOTE.—Very few alterations have been made to the origina structure, and it still retains its round east end. 'It is the only church, so far as I know, in Normandy that retains the original external covering of its apse. This consists of a high pyramidal roof of stone, following to the eastward the polygonal form of the apse, and extending one bay towards the west. From an examination of the central tower, it is clear that this was not the original pitch of the church roof, which was nearly as low in all Norman churches as in those of Auvergne. In this instance the roof over the apse was a sort of semi-spire placed over an altar, to mark externally the importance of the portion of the church beneath it. In appearance it is identical with the polygonal cones at Loches. At Bourges, and elsewhere in France, similar cones are found over chapels and altars; but in most instances they have been removed, probably from some defect in construction, or from their not harmonizing with the wooden roofs of the rest of the church. They were, in fact, the originals of the spires which afterwards became so much in vogue' (Fergusson).

GENERAL NOTE.—St. Nicholas was built by the monks of St. Étienne as a parish church for the laymen of the neighbourhood.



P. Limon.

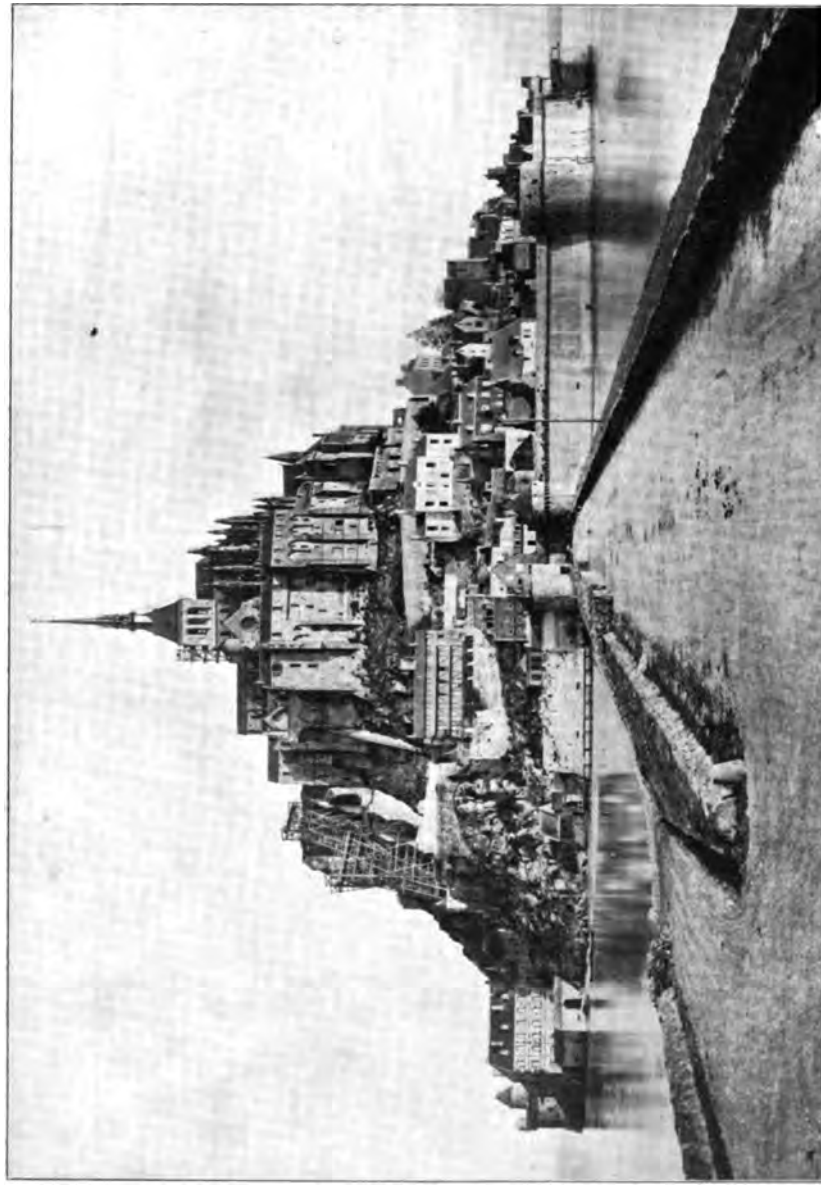
THE FORTIFIED ABBEY OF MONT ST. MICHEL

NORMANDY, FRANCE

HISTORICAL NOTE.—The Abbey Church of Mont St. Michel and the abbey buildings, partaking of the nature of fortifications, are built on a rock which rises 257 feet above the sea-level, and has a circumference at the base of 3,000 feet. The first church was built here in 709, the second in the tenth century, and the third and present church was founded in 1020. The abbey buildings, designed for ecclesiastical and military purposes, were for the most part erected by the Gothic builders during the thirteenth century.

ARCHITECTURAL NOTE.—Although the fortified Abbey of Mont St. Michel is to a great extent an example of Gothic military architecture, and serves to provide us with a specimen of the building style which succeeded that of the Normans, it is to the Normans that the abbey largely owes the origin of its importance as a mediæval stronghold. True, the first little church was built on the bare rock of Mont St. Michel before the Northmen invaded Normandy, but it was Rollo's grandson, Richard the Fearless, Duke of Normandy, who founded the church of the Benedictine monks here in 966, and the Normans were the great patrons of the abbey. Owing to their munificence the monks were enabled to build the present church when Richard's church was burnt down, and the nave, which was completed in 1060, together with the transept, of about the same date, still stand, although the church has recently been restored. Some of the old twelfth-century dwellings of the monks are still in existence, and part of the sub-structure is twelfth-century work. The Normans bequeathed to their successors the nucleus of this great abbey, reared on a rock whose isolated position was a natural means of defence, and the Gothic builders added to it such mighty fortifications that the inhabitants were sheltered within a well-nigh impregnable fortress.

GENERAL NOTE.—The Abbey of Mont St. Michel was frequently used as a State prison. The prison was abolished in 1863. The abbey was subsequently let to the Bishop of Coutances, and afterwards inhabited by the monks of St Edme de Pontigny till 1886.



Neurlein Fibres.

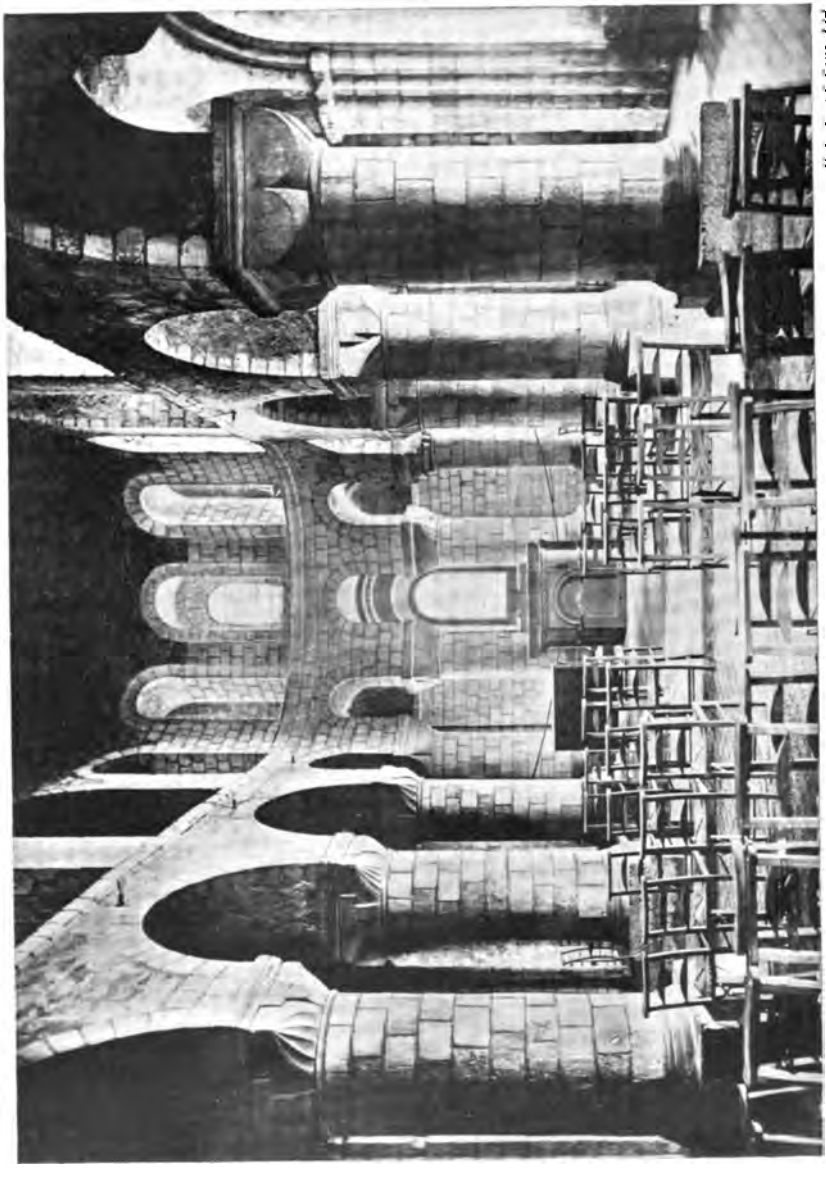
ST. JOHN'S CHAPEL, TOWER OF LONDON

LONDON, ENGLAND

HISTORICAL NOTE.—The Chapel of St. John is in the White Tower or Keep of the Tower of London, which was begun about 1078 by Gundulph, a monk of Bec, who became Bishop of Rochester. The chapel was ready for use during the Conqueror's reign.

ARCHITECTURAL NOTE.—St. John's Chapel is the most perfect specimen of an early Norman building in England. Its length is 55 feet 6 inches; width, 31 feet; height, 32 feet. It has a nave covered in with a barrel vault, aisles, double walls with passages in them, and square-edged semicircular arches springing from massive piers. The work is on the whole very plain, but the effect is imposing. Some of the capitals are of the decorative type with scrolls at the angles and a plain, projecting **T** midway between the sides.

GENERAL NOTE.—The old Norman church of Léry, in Normandy, and St. John's Chapel lend themselves to comparison. In referring to Normandy, Fergusson says: 'Amongst the oldest-looking buildings of pure Norman architecture is the church of Léry, near Pont de l'Arche. It is the only one, so far as is known, with a simple tunnel vault, and this is so massive, and rests on piers of such unusual solidity, as to give it an appearance of immense antiquity. There is no good reason, however, for believing that it really is older than the chapel of the Tower of London, which it resembles in most respects, though the latter is of somewhat lighter architecture.'



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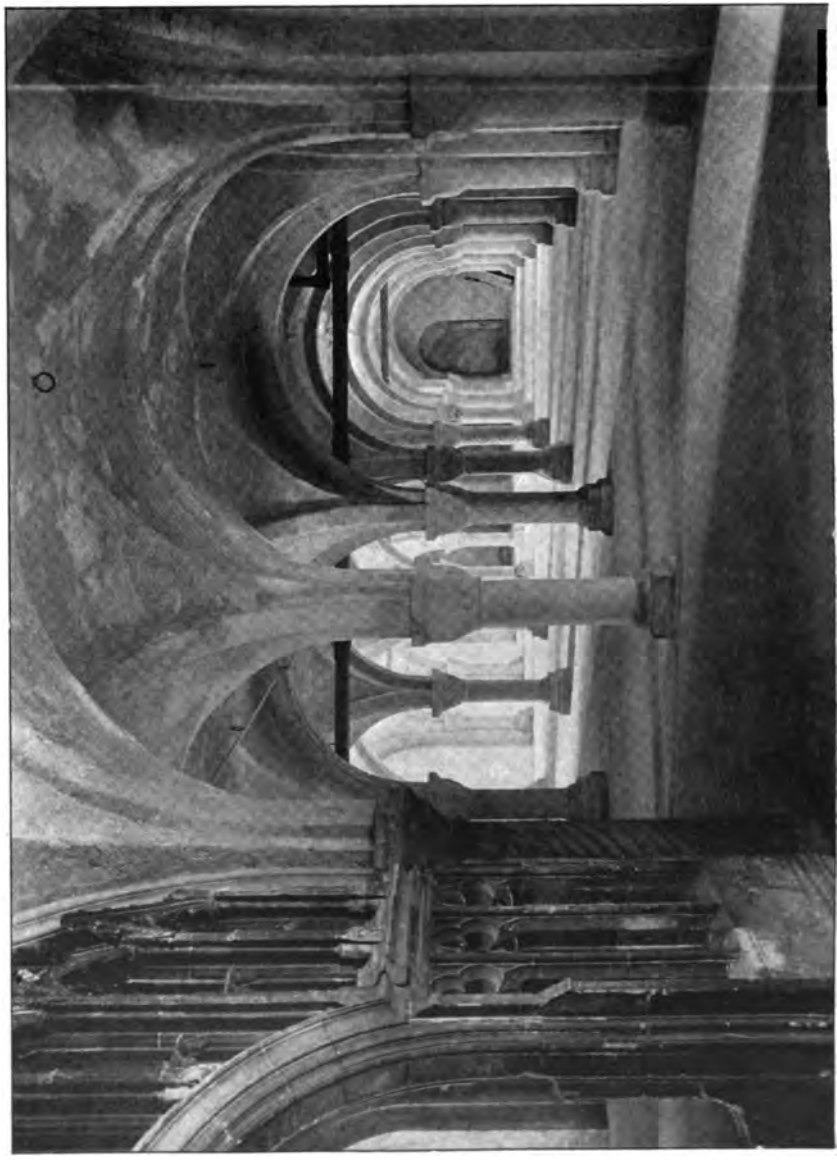
CANTERBURY CATHEDRAL

KENT, ENGLAND

HISTORICAL NOTE.—Canterbury Cathedral stands on the site of an old Roman church which was enlarged by the Saxons, but destroyed by fire in 1067; the work of reconstruction was undertaken by Lanfranc. The choir of Lanfranc's church was afterwards rebuilt by Anselm, only to be wrecked in 1174 by a second disastrous fire, and the choir was rebuilt yet again, under the direction of William of Sens from 1175 to 1178, after which William, an Englishman, superintended the work. This, the present choir, was completed in 1184. The nave was rebuilt in the fourteenth century, and the central tower was completed about 1500.

ARCHITECTURAL NOTE.—This cathedral, the first great English building erected in the Gothic style, was carefully planned by the French master-builder so as to include parts of the old Norman work which had survived the flames. Two Norman chapels are preserved in the choir, some Norman work exists in the transepts, parts of the old monastic buildings are still standing, a beautiful Norman staircase leads up to the King's School, and an interesting arcade shows a round arch side by side with a pointed one—the former a simple arch decorated with sculpture wrought with the axe, the latter with mouldings ornamented with the characteristic Early English Gothic dog-tooth sculpture carved with a chisel. The crypt (shown in our illustration) affords a good example of early Norman groined vaulting.

GENERAL NOTE.—Canterbury Cathedral was attached to a Benedictine monastery. The Benedictine monastic Order was founded in Italy by St. Benedict in the sixth century; it was represented in England by many ecclesiastical colonies. The monks of this Order took a very active interest in the Arts.



S. B. Bolas & Co.

CANTERBURY CATHEDRAL

KENT, ENGLAND

See notes to previous illustration.

This outside staircase, leading up to the King's School in the Green Court of Canterbury Cathedral, is a gem of Norman architecture. It is one of the most picturesque treasures that we have inherited from the Norman builders.

S. B. Bolas & Co.

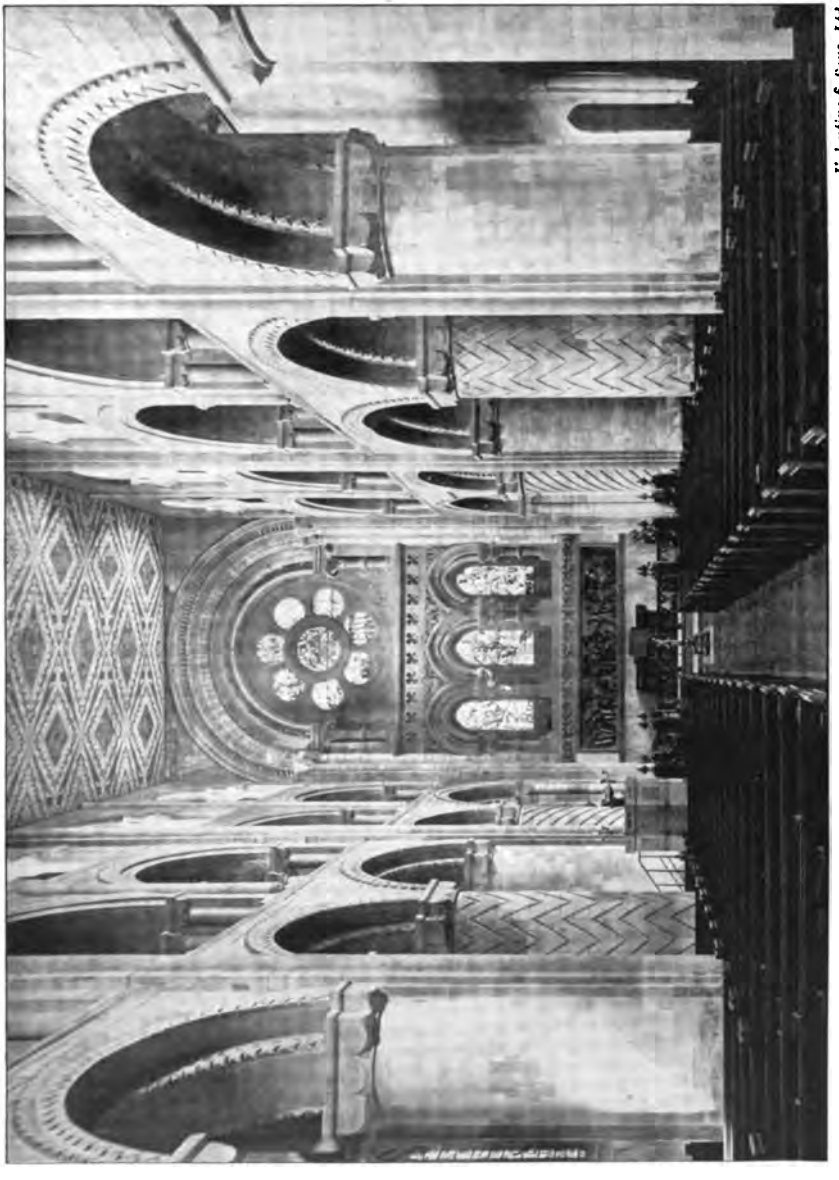
WALTHAM ABBEY

ESSEX, ENGLAND

HISTORICAL NOTE.—Waltham Abbey was founded by Tovi, standard-bearer to Canute. The church was rebuilt on a magnificent scale by Harold, and consecrated in 1060; Harold's church was restored and partly rebuilt in the latter part of the thirteenth century, and the western tower was rebuilt about the middle of the sixteenth century.

ARCHITECTURAL NOTE.—Harold's church was cruciform in plan, but of his magnificent edifice only the nave and aisles now remain. The original work dates back to the beginning of the Norman style in the Anglo-Saxon period, and is very massive. The columns of the nave arcade are ornamented with spiral and zigzag indentations. The interior is one of the most interesting and one of the grandest specimens of Norman work.

GENERAL NOTE.—It was from Waltham that Harold started out for Senlac to meet Duke William and the Norman invaders. Harold fell in the memorable battle which heralded the Norman conquest of England, and his body was brought back to Waltham and interred in the church he had founded.



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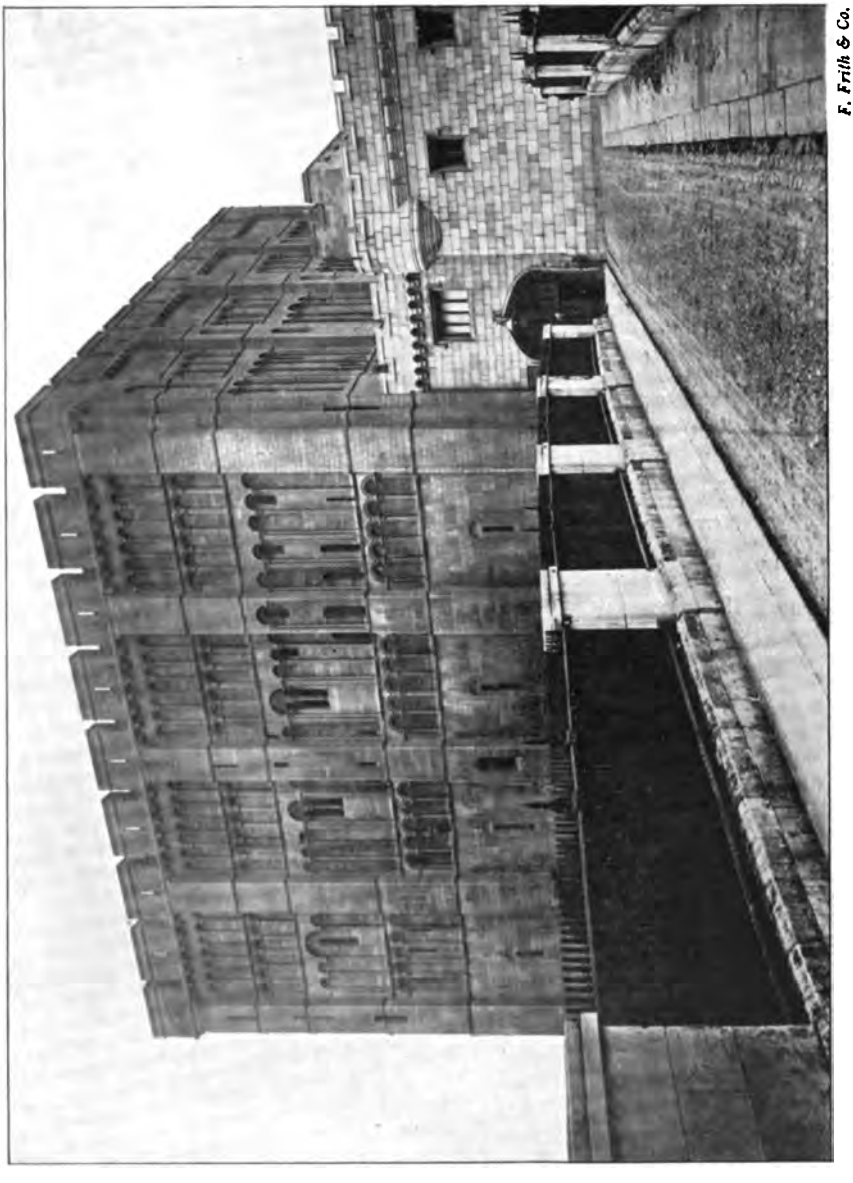
NORWICH CASTLE

NORFOLK, ENGLAND

HISTORICAL NOTE.—This castle was erected soon after the Conquest. Many parts of this stronghold have been demolished, but the massive keep still stands on the central mound to bear testimony to the might of this fortification.

ARCHITECTURAL NOTE.—The keep of Norwich Castle is 96 feet long, 93 feet wide, and 70 feet high. It was entirely refaced early in the nineteenth century.

GENERAL NOTE.—The keep was used as the county prison from early in the fourteenth century till 1887, when it was converted into a museum.



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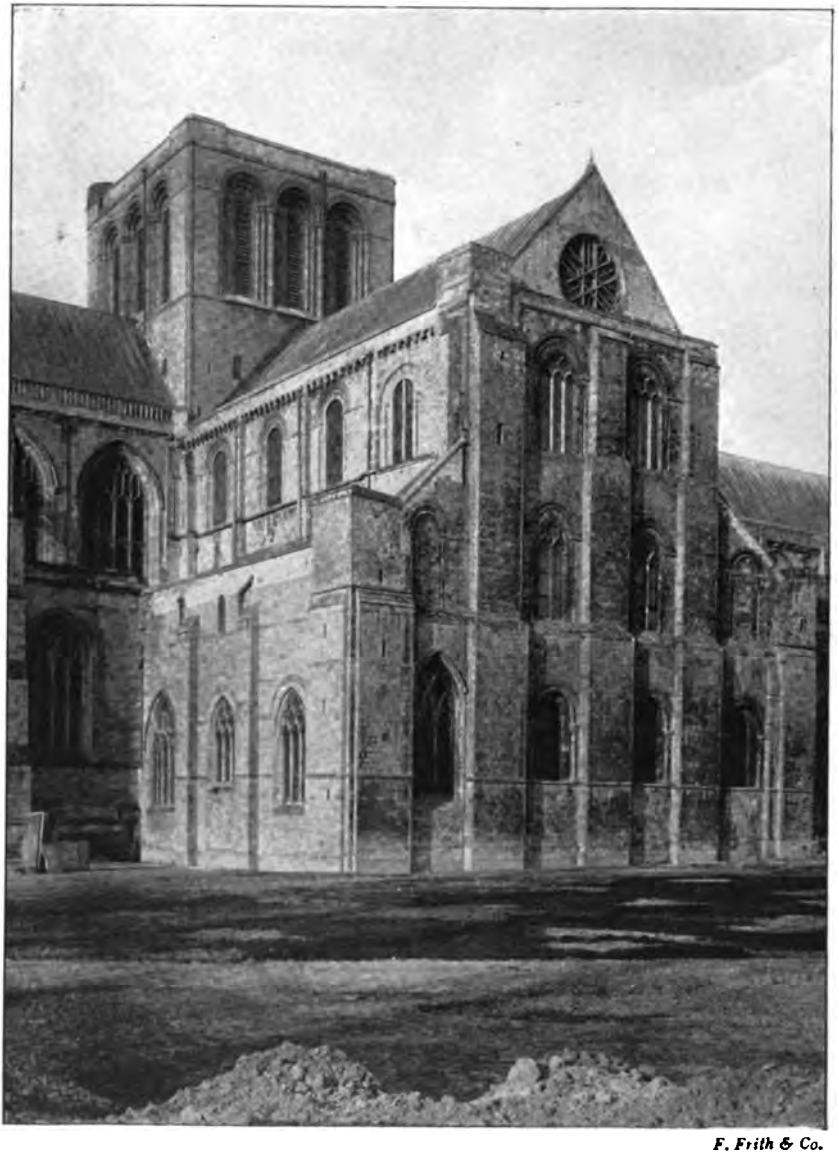
WINCHESTER CATHEDRAL

HAMPSHIRE, ENGLAND

HISTORICAL NOTE.—The present cathedral was begun by Bishop Walkelyn about 1070, and finished about the end of the eleventh century. The central tower fell early in the twelfth century, and the present tower was erected soon after.

ARCHITECTURAL NOTE.—This cathedral is the largest of all the mediæval cathedrals in Europe. The crypt, transepts, and tower are Norman, but the Norman nave and choir are faced with a Gothic casing dating from 1394 to 1486. The Gothic retro-choir, erected between 1189 and 1204, is the largest retro-choir in England. In the cathedral is a famous twelfth-century font. The cathedral affords an excellent opportunity for comparing early and late Norman masonry, for when the central tower fell the transepts were somewhat damaged; the repairs are executed in fine-jointed masonry, which is joined up to the wide-jointed masonry of the earlier and original work.

GENERAL NOTE.—When the central tower fell, owing to defective masonry, superstitious people looked on the catastrophe as a judgment because William Rufus had been buried beneath the tower.



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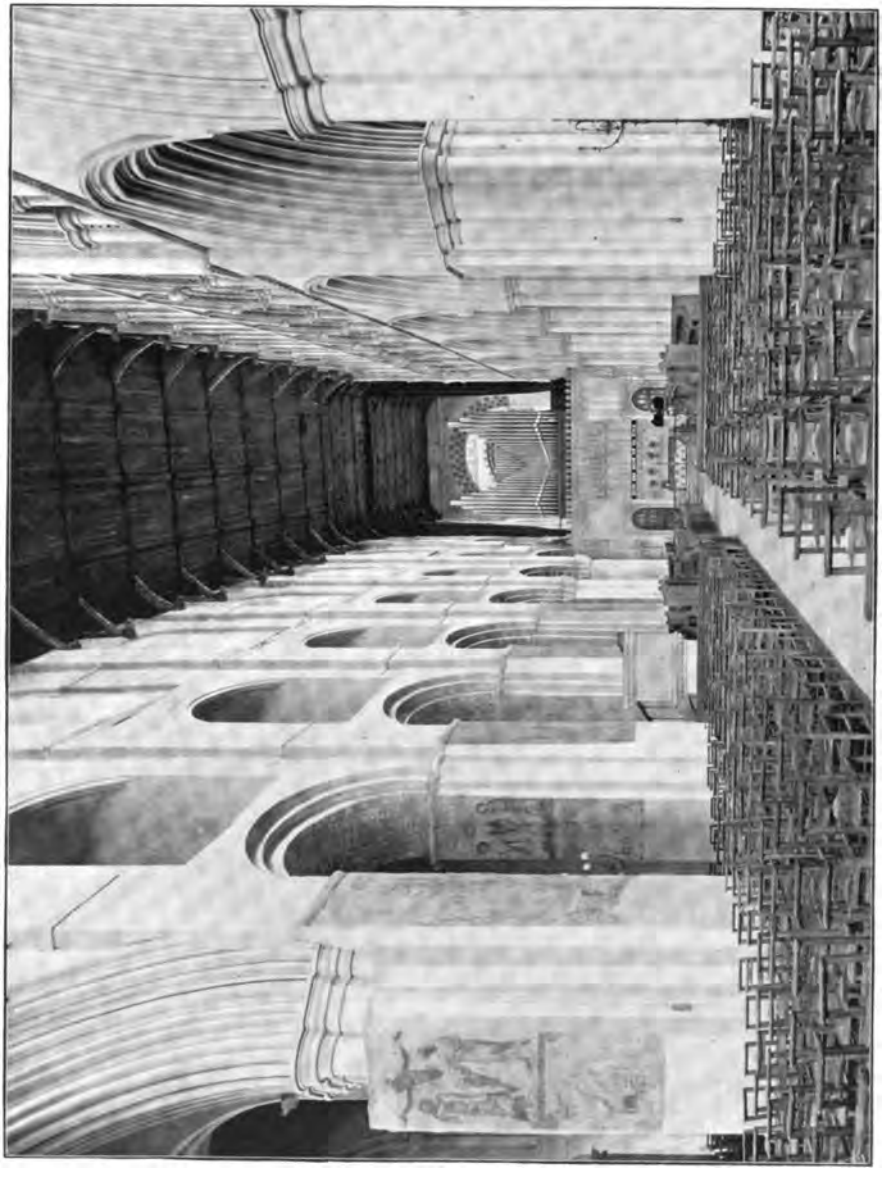
ST. ALBANS CATHEDRAL

HERTFORDSHIRE, ENGLAND

HISTORICAL NOTE.—The old Roman town of Verulamium came to be known as St. Albans on account of the martyrdom of Alban. St. Alban, who is said to have been the first Christian martyr in Britain, was beheaded in the neighbourhood of the present cathedral at the beginning of the fourth century. Soon after his death a little church was built to enshrine his relics, but this church was destroyed by the Saxons. In the eighth century Offa, King of Mercia, founded the monastery of St. Albans, but his abbey church was replaced by the present edifice, which was begun by Abbot Paul of Caen in 1077, and the work of which was carried on through the reigns of William the Conqueror and William Rufus. A greater part of the church was erected during the Norman epoch, but part of the nave was constructed by the Gothic builders. Extensive restorations were carried out during the latter half of the nineteenth century, when St. Albans was made a diocese and the abbey church became the cathedral.

ARCHITECTURAL NOTE.—The building materials of which the cathedral is constructed consist largely of Roman bricks, which were most probably obtained from old buildings in Verulamium. In the triforium of the transepts are some Saxon balusters from Offa's church. The nave of St. Albans is the longest in England.

GENERAL NOTE.—St. Alban was beheaded during the fierce persecution of the Christians which took place in all parts of the Roman Empire at the instigation of the Emperors Diocletian and Maximian.



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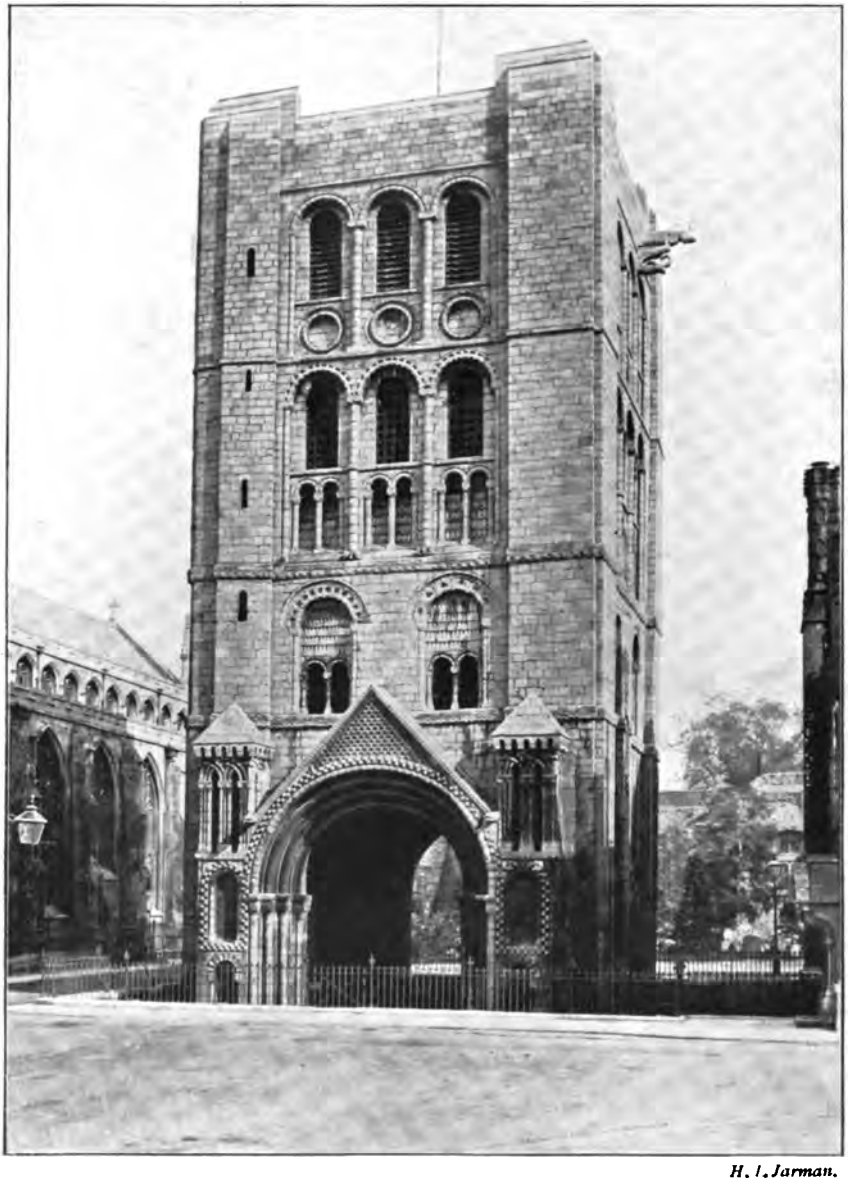
NORMAN TOWER, BURY ST. EDMUNDS

SUFFOLK, ENGLAND

HISTORICAL NOTE.—This tower was erected about 1090; it was restored in 1846 to 1847.

ARCHITECTURAL NOTE.—The tower is 86 feet high, 36 feet square, and the walls are about 6 feet in thickness. The arcades are fine specimens of early but rich Norman work. The porch is of later date by about half a century.

GENERAL NOTE.—This tower constituted one of the entrances to the abbey church of the famous monastery which grew up round the shrine of King Edmund the Martyr. The Norman Tower, the Gothic Abbey Gate, and the Abbot's Bridge, are now the principal remains of the monastery. Carlyle gives an interesting account of the abbey in 'Past and Present.'



H. I. Jarman.

CHICHESTER CATHEDRAL

SUSSEX, ENGLAND

HISTORICAL NOTE.—The present cathedral was begun during the closing years of the eleventh century, and it was first consecrated in 1108. The edifice was much damaged by fire in 1186, and in connection with the work of restoration the east end was remodelled in the late transitional Norman and early Gothic styles. The Gothic builders subsequently made many additions and alterations.

ARCHITECTURAL NOTE.—The plain Norman nave (shown in our illustration) was erected during the period of the early Norman style; it was vaulted by the Gothic builders.

GENERAL NOTE.—Chichester Cathedral has a rare feature, so far as England is concerned, in its detached bell-tower or campanile; the aisles are flanked by chapels, giving the effect of double aisles, also unusual in England. The campanile and the chapels are, however, Gothic additions. Two very interesting specimens of Saxon sculpture are preserved in this cathedral.

S. B. Bolas & Co.

MOYSES' HALL, BURY ST. EDMUNDS

SUFFOLK, ENGLAND

HISTORICAL NOTE.—Moyses' Hall dates from the twelfth century.

ARCHITECTURAL NOTE.—This is one of the somewhat rare remaining specimens in England of Norman domestic architecture.

GENERAL NOTE.—Moyses' Hall is said to have been built for a wealthy Jew, or as a Jewish synagogue; it is often called the 'Jews' House.' It served for a long time as a police-station, but it is now used as a museum.

H. I. Jarman.

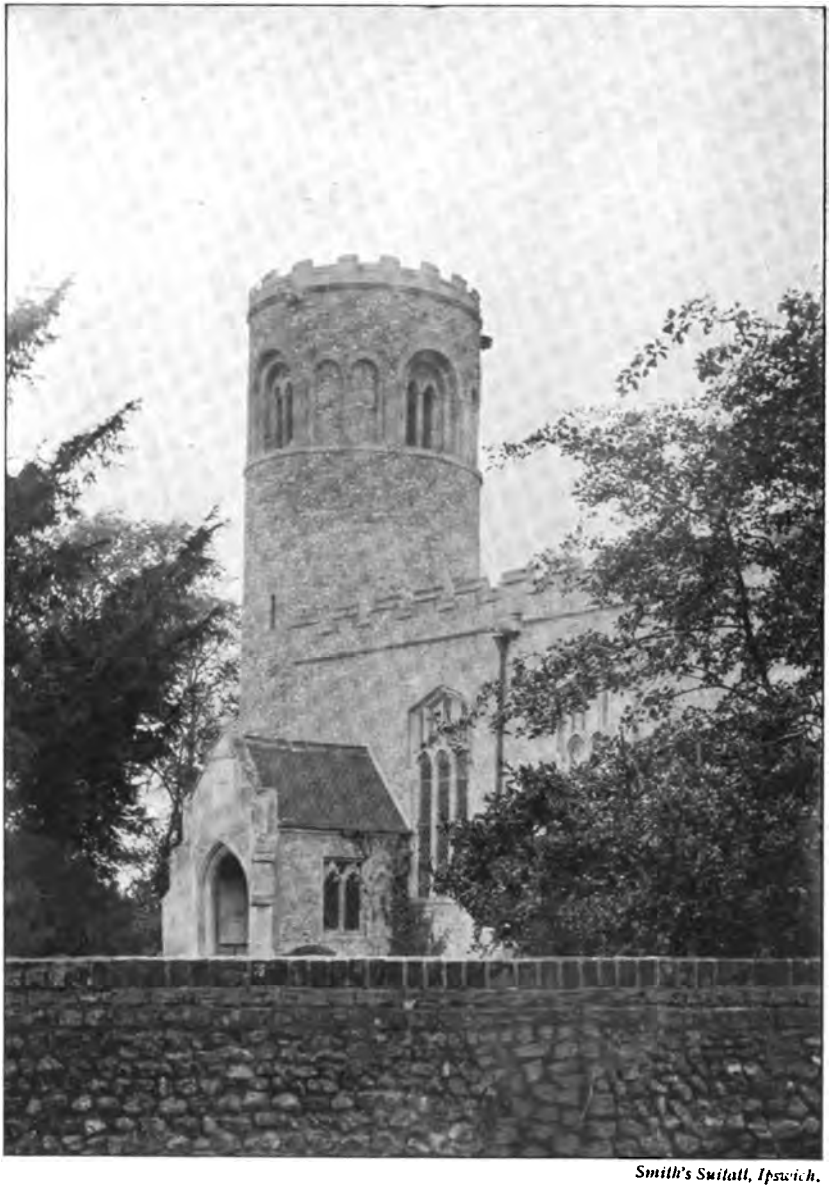
LITTLE SAXHAM CHURCH

SUFFOLK, ENGLAND

HISTORICAL NOTE.—This church probably dates from the twelfth century.

ARCHITECTURAL NOTE.—The round tower, nave walls, and doorway are Norman work; the rest of the church is for the most part fifteenth-century work.

GENERAL NOTE.—In Norfolk and Suffolk there are many churches with round towers built of flint. These round towers have been the subject of much controversy with regard to the date of their erection, and at one time it was supposed that they owed their origin to the Danes; now, however, it is generally considered that they do not date further back than the Norman period, and that some of them belong to the early Gothic architectural epoch. Square towers built of flints would have to be considerably strengthened at the angles, and, to avoid the necessity of so doing, the towers were given a circular form. These round towers are usually very plain, and it is therefore difficult to fix the date of their construction.



Smith's Suitatt, Ipswich.

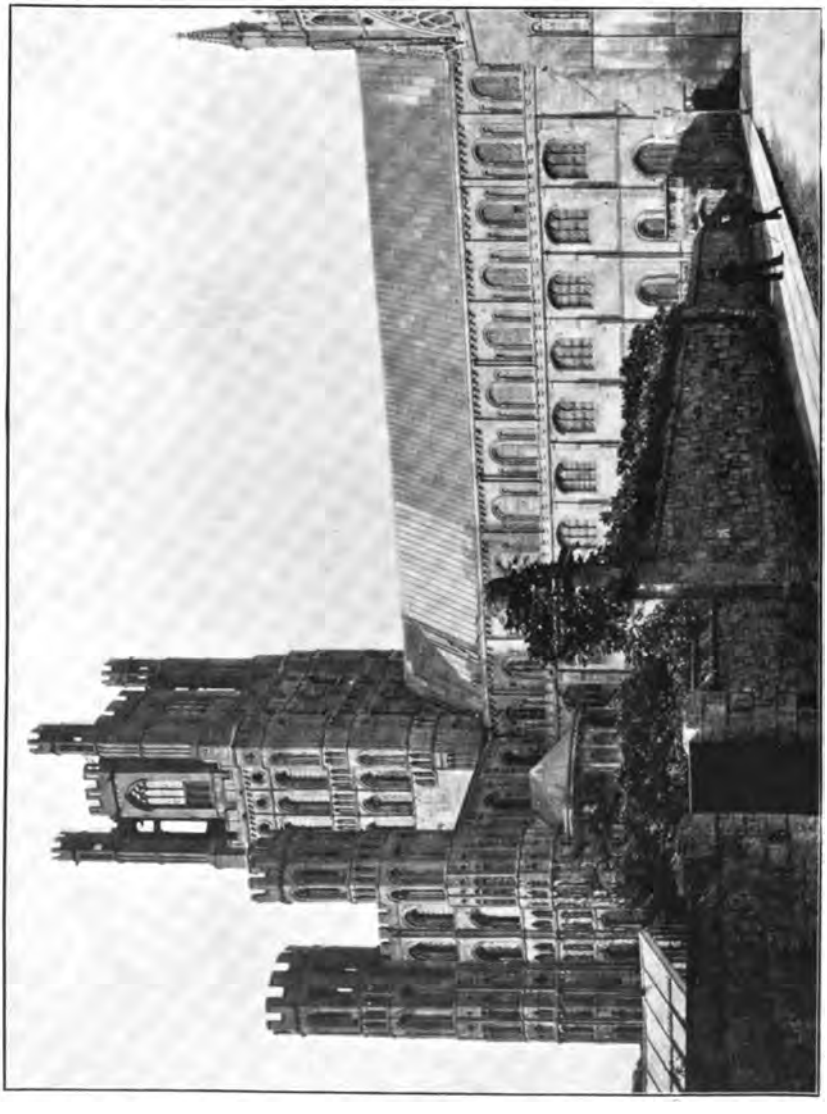
ELY CATHEDRAL

CAMBRIDGESHIRE, ENGLAND

HISTORICAL NOTE.—The present cathedral was begun in 1083, and the work was carried on in the Norman and transitional Norman styles till about 1170. The Gothic builders added the Galilee porch about 1200, extended the east end by substituting a presbytery for the apse about 1235, built a large lady chapel during the years 1321 to 1349, and about the same time rebuilt the choir and replaced the fallen central tower by the beautiful octagonal central tower. The Gothic builders continued to make alterations in connection with the windows and roofs, and added a story to the west tower.

ARCHITECTURAL NOTE.—There are very few traces of the early Norman work, the greater part of the existing Norman work being in the late and transitional Norman styles.

GENERAL NOTE.—The roof of the Norman nave is ornamented with modern paintings.



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NORWICH CATHEDRAL

NORFOLK, ENGLAND

HISTORICAL NOTE.—The present cathedral was built between 1096 and 1145. The Gothic builders subsequently rebuilt the choir clerestory, enlarged the windows and added to their number, constructed the spire, and vaulted the building throughout.

ARCHITECTURAL NOTE.—The original plan of Norwich Cathedral has been so little altered that here we have a perfect example of a purely Norman design. The cathedral has a remarkably long and narrow nave, which is loftier than most Norman naves, transepts, and a choir with apsidal chapels. The whole of this beautiful building makes a very strong appeal to our sense of proportion.

GENERAL NOTE.—Like many of our English cathedrals, Norwich Cathedral gains so much artistically from its situation. It is approached through some beautiful old gateways, and is set in a 'Close' amidst lawns and trees; near by flows the River Yare, and one approach leads up from a quaintly picturesque old ferry.

S. B. Bolas & Co.

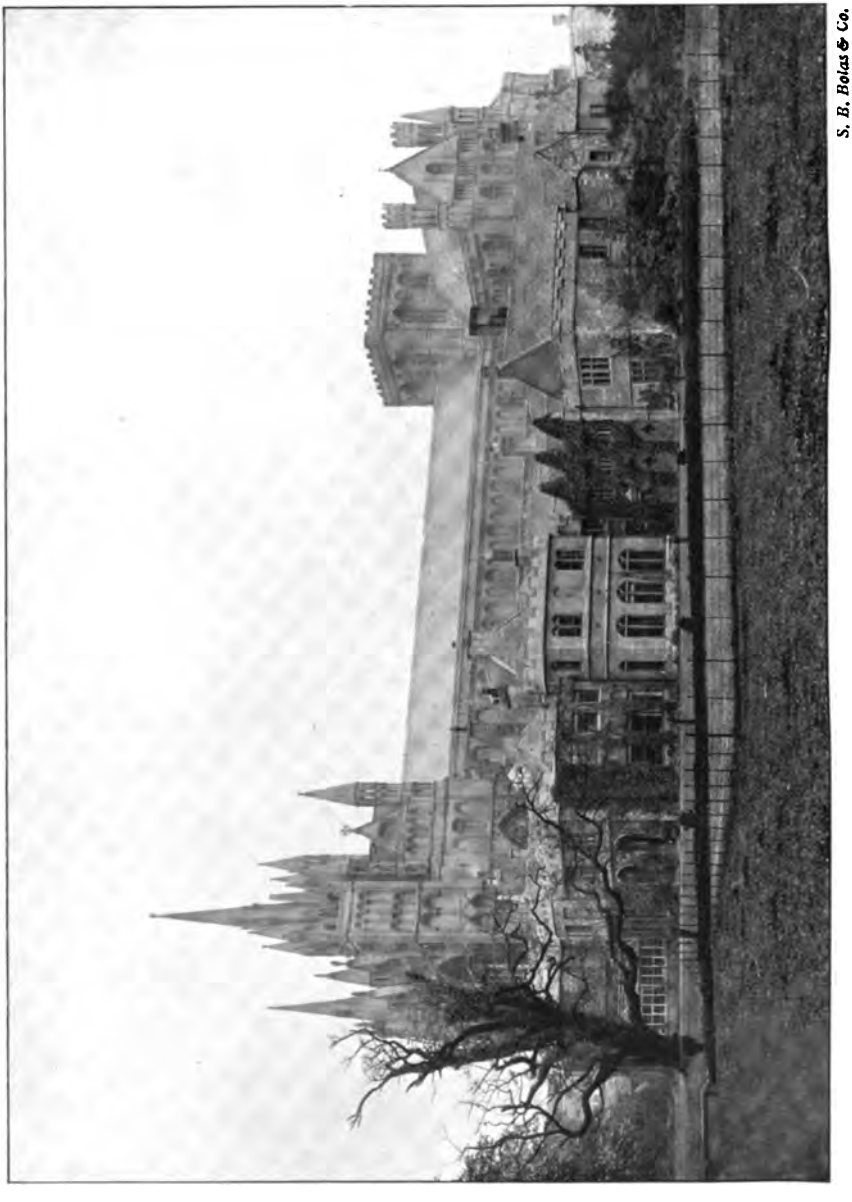
PETERBOROUGH CATHEDRAL

NORTHAMPTONSHIRE, ENGLAND

HISTORICAL NOTE.—The present cathedral was designed by Abbot John de Seez, and erected between 1117 and 1190. Additions and alterations were subsequently made by the Gothic builders.

ARCHITECTURAL NOTE.—This is to a large extent a Norman cathedral. The thirteenth-century west front, however, is one of the finest specimens of a Gothic western façade, and the choir is enclosed in a fifteenth-century Gothic chapel with fan vaulting.

GENERAL NOTE.—The beautiful wooden ceiling to the nave is probably the original twelfth-century one built by the Normans.



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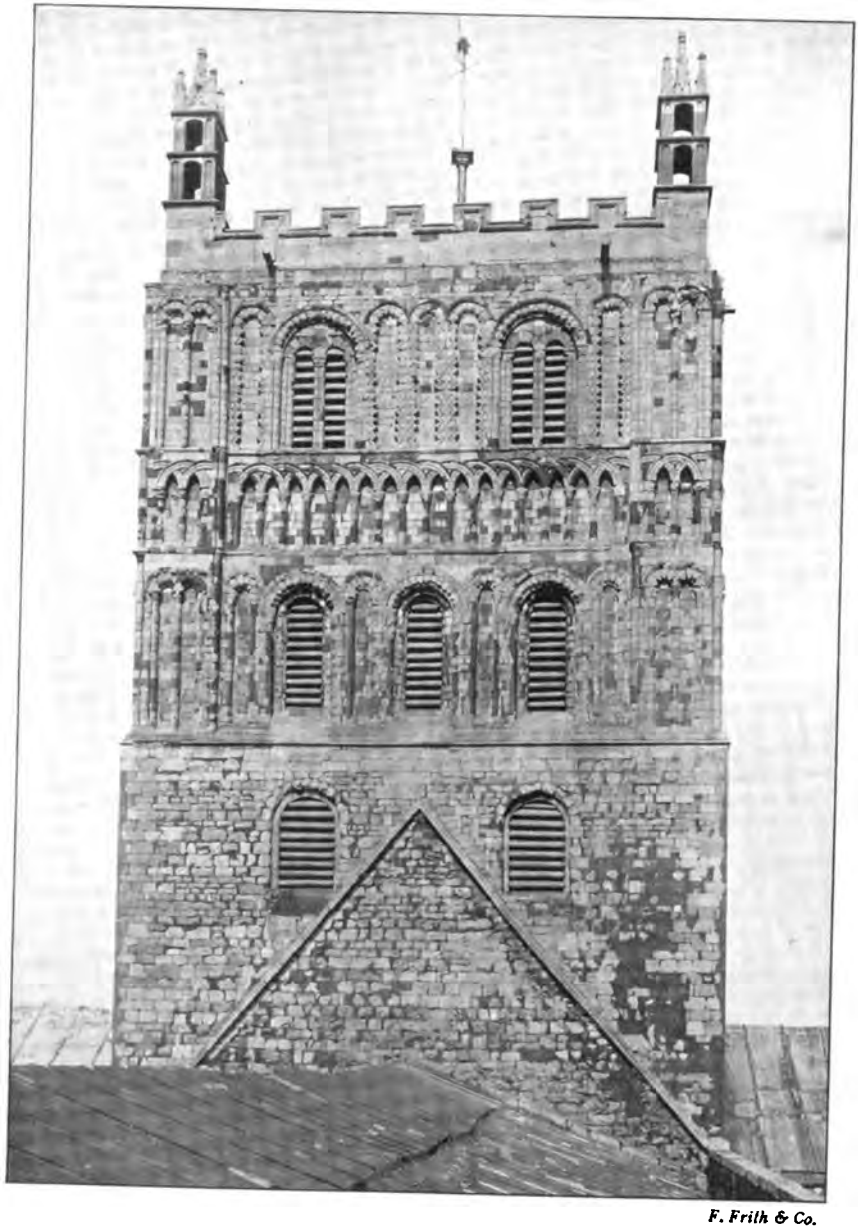
TEWKESBURY ABBEY

GLOUCESTERSHIRE, ENGLAND

HISTORICAL NOTE.—The Saxons founded a monastery at Tewkesbury, but their abbey was entirely rebuilt about the beginning of the reign of William Rufus, from which period dates the present abbey church, which was consecrated in 1123. Many alterations and additions were made by the Gothic builders, but much of the old Norman work still remains. The church was extensively restored between 1875 and 1879.

ARCHITECTURAL NOTE.—The tower of Tewkesbury Abbey Church (shown in our illustration) is one of the finest specimens of Norman towers in existence. It is for the most part constructed of Caen stone. Its height from the ground to the battlements is 132 feet. The embattled parapet and pinnacles were added in the seventeenth century.

GENERAL NOTE.—The monastery at Tewkesbury was dissolved in 1539. Henry VIII. resolved to demolish the church, together with other parts of the abbey, but as the result of a petition the church was spared, and purchased by 'the bailiff, burgesses, and commonalty of the borough and town of Tewkesbury.'



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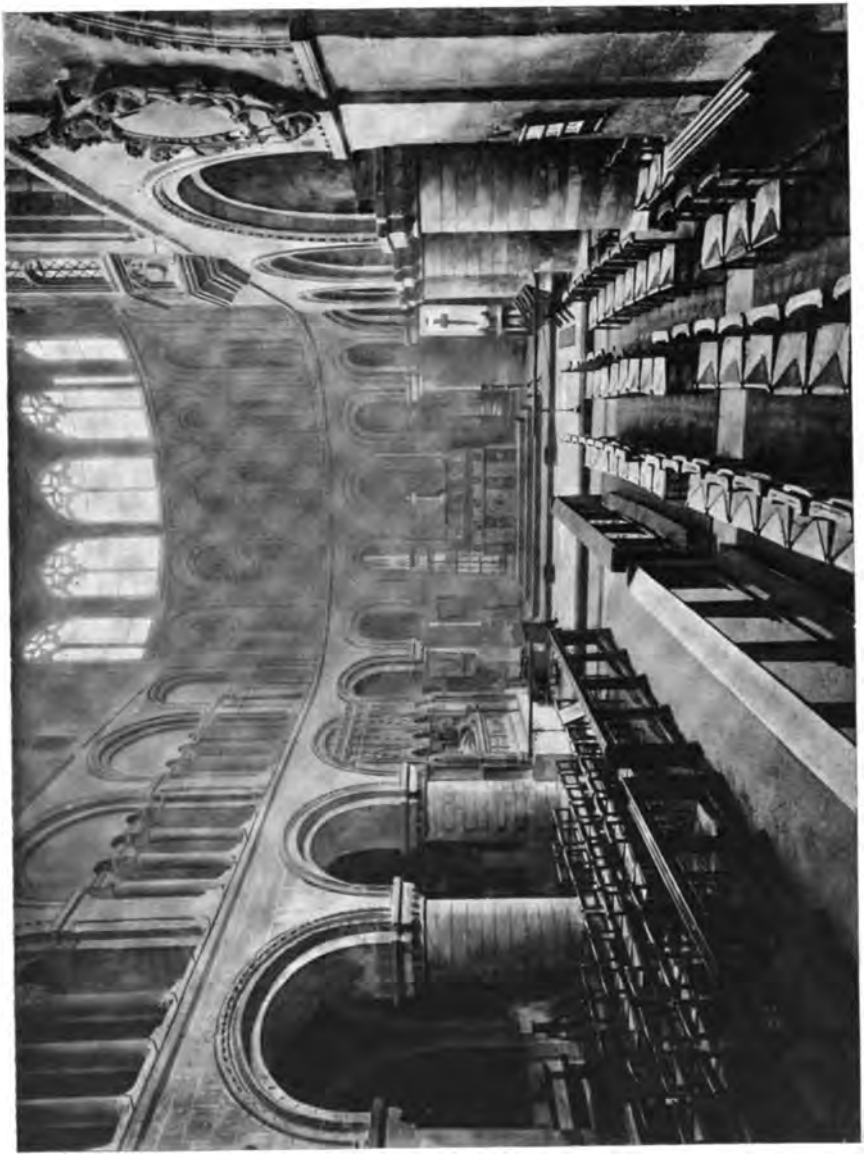
THE CHURCH OF ST. BARTHOLOMEW THE GREAT, SMITHFIELD

LONDON, ENGLAND

HISTORICAL NOTE.—This church was founded in 1123, and the work of building was carried on in the Norman and transitional Norman styles till about 1174. The Gothic builders added a nave and a lady chapel, and remodelled the east end by pulling down part of the apse and making a square termination. The tower was erected in 1628, but alterations were made to it nearly two centuries later. The church was thoroughly restored between 1864 and 1893.

ARCHITECTURAL NOTE.—A greater part of the existing church is in the Norman style, and much of the original Norman work remains, but the apse was rebuilt last century on the model of the old Norman one.

GENERAL NOTE.—St. Bartholomew's Hospital and the church of St. Bartholomew the Great were both founded by Rahere, Henry I.'s minstrel, as a thank-offering for recovery from a serious illness. Rahere made a pilgrimage to Rome, and whilst there he was attacked by malarial fever; during his illness he made a vow that if he recovered he would found a hospital in London. Tradition has it that, after he had registered this vow, St. Bartholomew appeared to him in a vision, and bade him build a church at Smithfield. Rahere recovered, and on his return to England he founded both the Hospital and the Augustinian Priory of St. Bartholomew. The monastery was dissolved by Henry VIII., and the nave of the church was demolished, with the exception of one bay; the remainder of the church was ceded to the parishioners.



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ROMSEY ABBEY CHURCH

HAMPSHIRE, ENGLAND

HISTORICAL NOTE.—Romsey Abbey Church originally belonged to a nunnery which was founded in 907; the present church dates for the most part from the twelfth century.

ARCHITECTURAL NOTE.—This is a cruciform church with a central tower, and the greater part of the massive edifice is built in the pure Norman style. Some of the apses are semicircular and some of the arches are of the stilted horseshoe variety.

GENERAL NOTE.—The Romsey pageant was arranged this year (1907) to celebrate the Abbey's thousandth anniversary.

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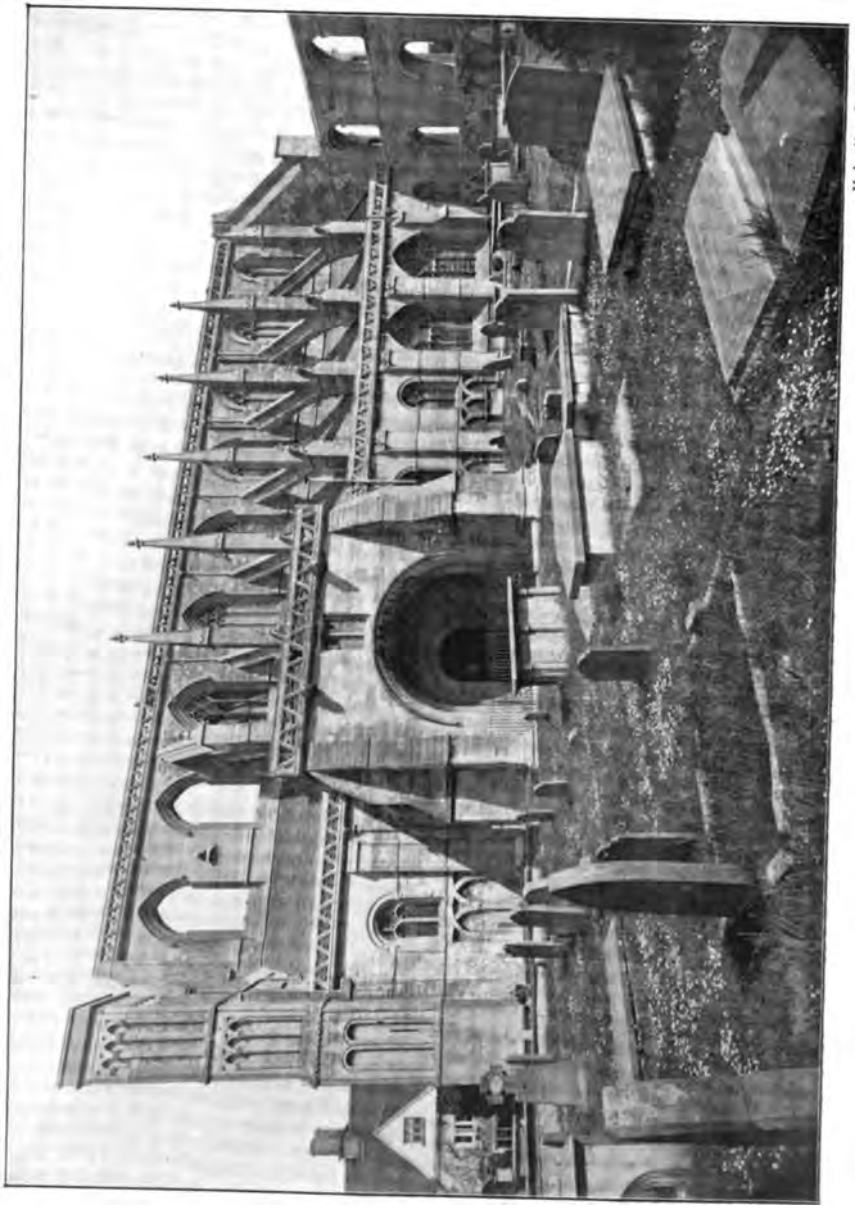
MALMESBURY ABBEY

WILTSHIRE, ENGLAND

HISTORICAL NOTE.—The abbey church of Malmesbury was built towards the close of the first half of the twelfth century.

ARCHITECTURAL NOTE.—This was one of the earliest Norman buildings in which fine-jointed masonry was used, but the church exhibits such interesting features of a progressive character that there is considerable difference of opinion as to the exact date of parts of the work. . It is one of the earliest English buildings in which the pointed arch occurs, and whilst some authorities maintain that the particular examples here date from about 1140, others hold that they were not constructed till the work of building had extended into the second half of the twelfth century. A similar difference of opinion exists as to which half of the twelfth century belong the ribbed vaults of the church.

GENERAL NOTE.—Writing of Roger, Bishop of Salisbury, who built this abbey, William of Malmesbury, librarian of Malmesbury Monastery (who lived from about 1095 to 1143), says: 'He was a prelate of great mind, and spared no expense towards completing his designs, especially in buildings; which may be seen in other places, but more particularly at Salisbury and at Malmesbury, for there he erected extensive edifices at vast cost, and with surpassing beauty, the courses of stone being so correctly laid that the joint deceives the eye, and leads it to imagine that the whole wall is composed of a single block.'



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HEREFORD CATHEDRAL

HEREFORDSHIRE, ENGLAND

HISTORICAL NOTE.—The present cathedral was begun in 1079. The choir was decorated and the nave built during the first half of the twelfth century. The lady chapel and central tower are Gothic, the former dating from about 1220 and the latter from about the end of the thirteenth century. Extensive alterations and restorations have been carried out.

ARCHITECTURAL NOTE.—The nave (shown in our illustration) affords an excellent example of rich Norman work of the late Norman style.

GENERAL NOTE.—Hereford Cathedral was much damaged during the Civil War.

S. B. Bolas & Co.

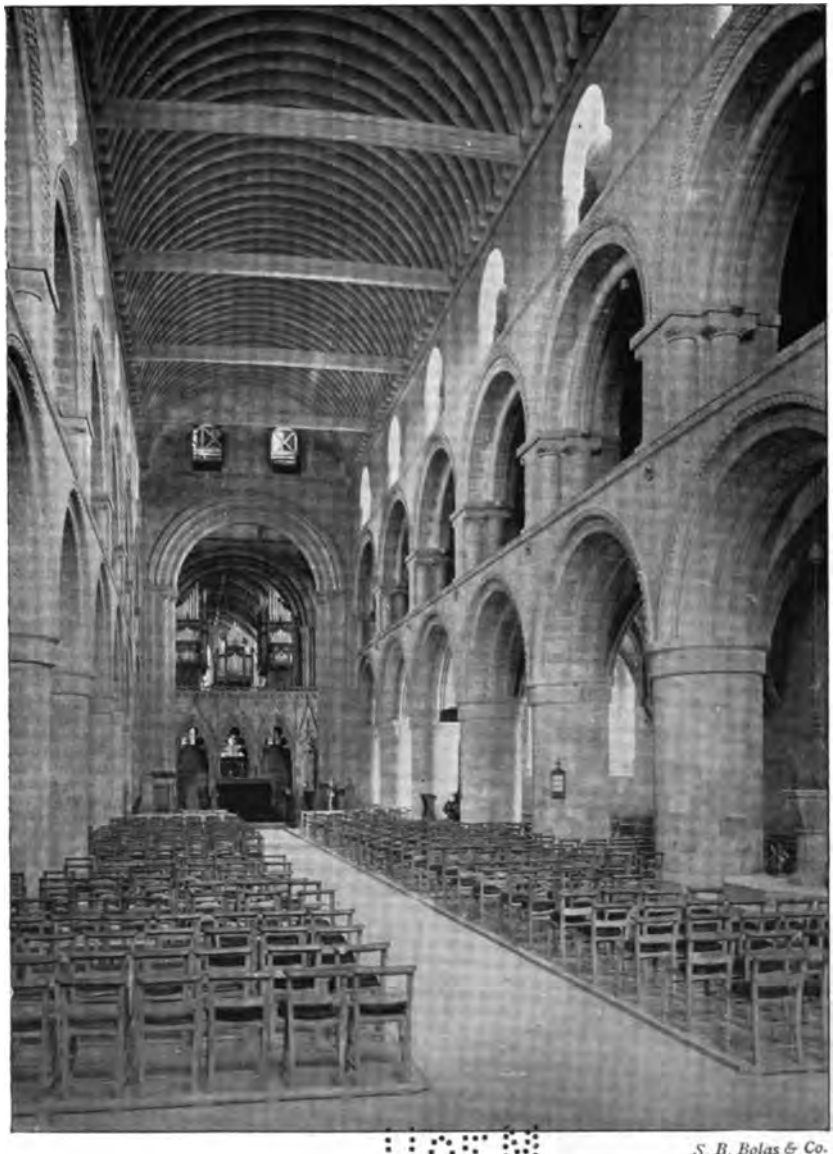
SOUTHWELL CATHEDRAL

NOTTINGHAMSHIRE, ENGLAND

HISTORICAL NOTE.—The present edifice was begun during the years 1108-1115, but there are remains of a much earlier Norman church. The choir was rebuilt in the thirteenth century, and the Gothic builders made other alterations and various additions.

ARCHITECTURAL NOTE.—Southwell Cathedral has a Norman nave, Norman transepts, towers, and porch. The nave (shown in our illustration) dates from about 1130 to 1140, and comes within the period of the late Norman style. Much of the Norman work in this cathedral is very rich, and variations of the zigzag style of ornamentation give highly decorative effects.

GENERAL NOTE.—Southwell Cathedral was originally a collegiate church, differing only, in the main, from a cathedral in having no Bishop; the See of Southwell was only constituted as recently as 1884.



S. B. Bolas & Co.

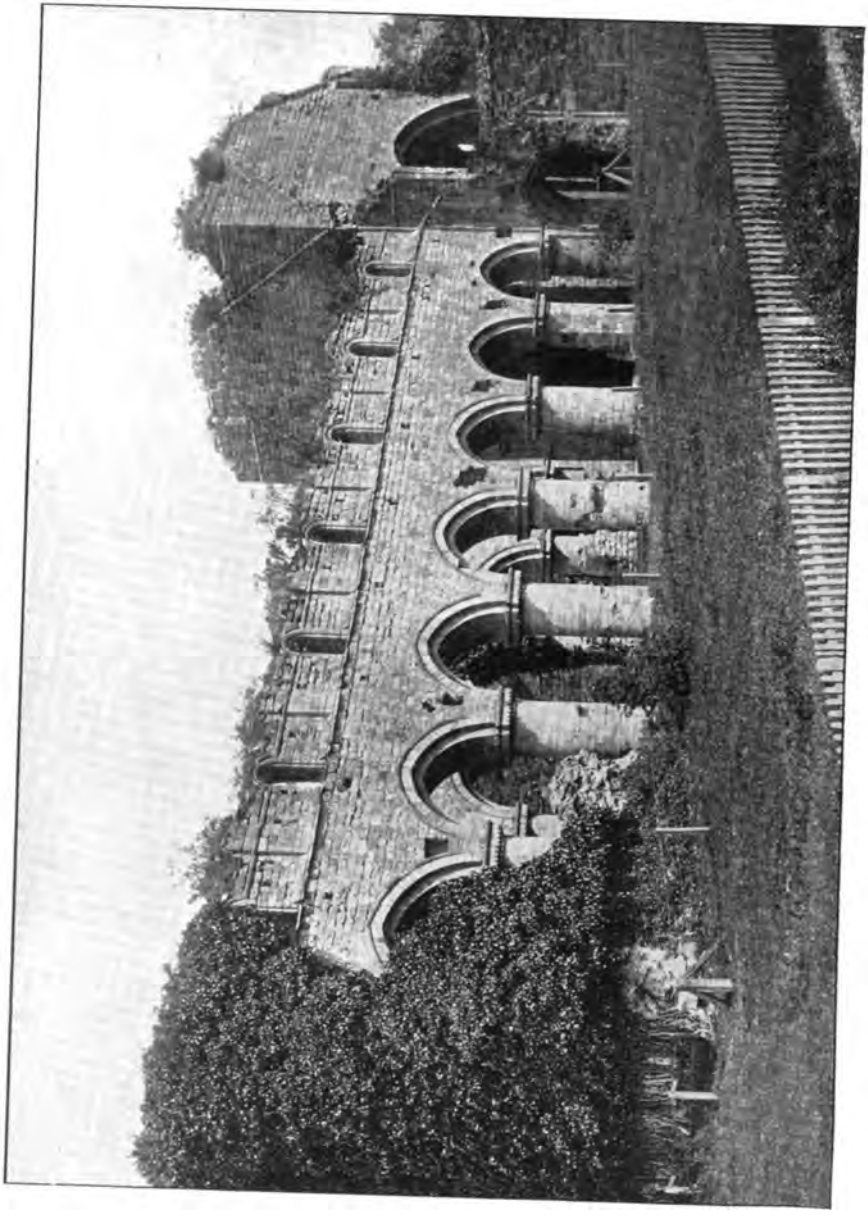
BUILDWAS ABBEY

SHROPSHIRE, ENGLAND

HISTORICAL NOTE.—Buildwas Abbey was founded in 1135.

ARCHITECTURAL NOTE.—The ruins of the abbey church are extremely interesting from the architectural standpoint. The work is plain, and of an early Norman type, but pointed arches are used in conjunction with semicircular ones. The nave, to which there is no triforium, has pointed arches, whilst the clerestory above has round-headed arches.

GENERAL NOTE.—Buildwas Abbey Church is one of the earliest Norman buildings in which the pointed arch was used in England. The pointed arches here were constructed about 1135 to 1140.



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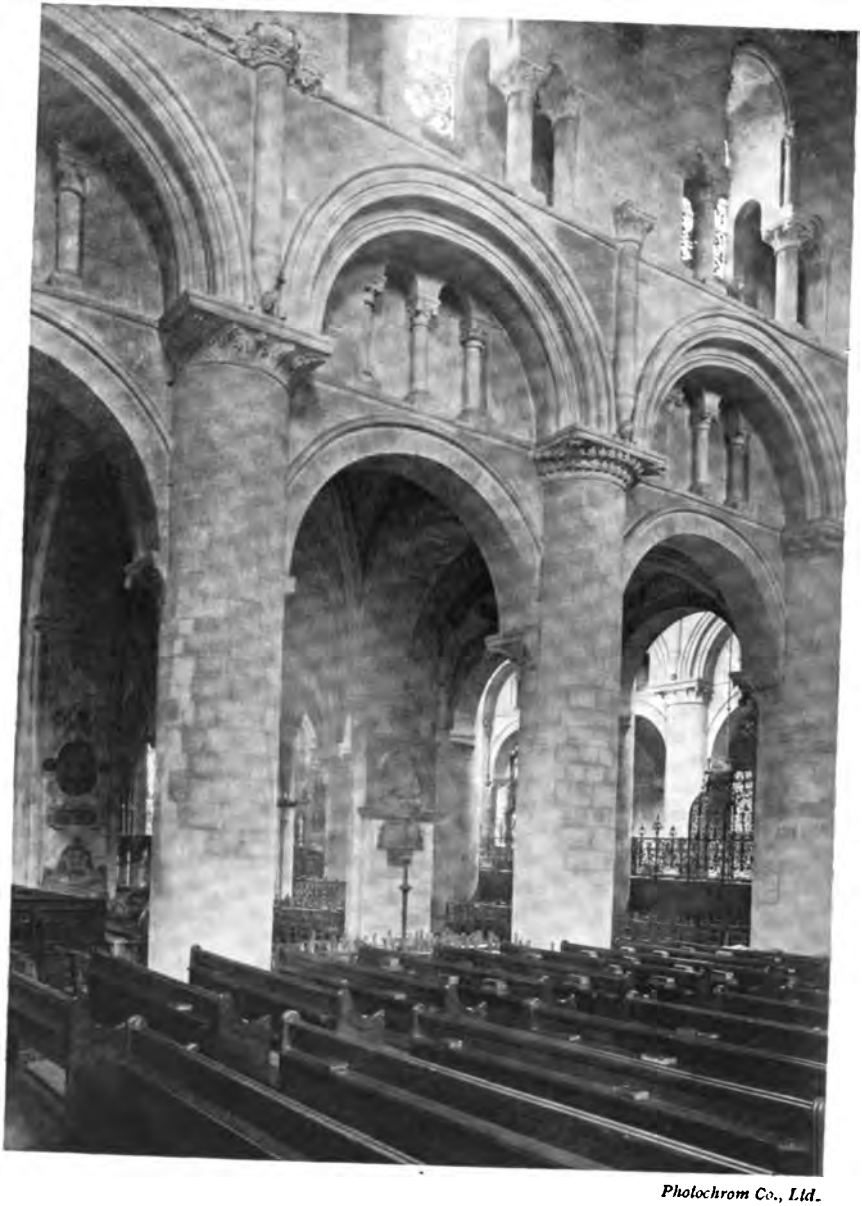
CHRIST CHURCH CATHEDRAL, OXFORD

OXFORDSHIRE, ENGLAND

HISTORICAL NOTE.—This cathedral is built on the site of a Saxon church belonging to the monastery of St. Frideswide. The present structure was begun about 1158, and the cathedral, then known as St. Frideswide Church, was consecrated in 1180.

ARCHITECTURAL NOTE.—Christ Church Cathedral is a specimen of late Norman work which merges into the Early English Gothic style. The nave and choir are Norman; the clerestory windows in the nave are pointed, and indicative of the transitional period; the chapter-house and lady chapel are Gothic (Early English). A somewhat unusual effect—as can be seen from our illustration—results from the springing of arches from half-capitals, a constructive method which enters into a general scheme for obtaining height by carrying up arches above the triforium. The choir has an early sixteenth-century vaulted ceiling of the beautiful design known as 'fan tracery.' The east end was restored, in accordance with the original design, by Sir Gilbert Scott in 1871.

GENERAL NOTE.—Henry VIII. obtained possession of St. Frideswide's Priory and presented it to Cardinal Wolsey, who, under the stimulus of the Revival of Learning, determined to found a College. The foundation-stone of Wolsey's College, adjoining St. Frideswide's Church, was laid in 1525, but, owing to his fall from power a few years later, Henry VIII. confiscated his property, and Cardinal College became King Henry VIII.'s College. In 1546 Henry VIII., who had created the bishopric of Oxford, united the See and the College, and St. Frideswide became the 'Cathedral Church of Christ in Oxford.'



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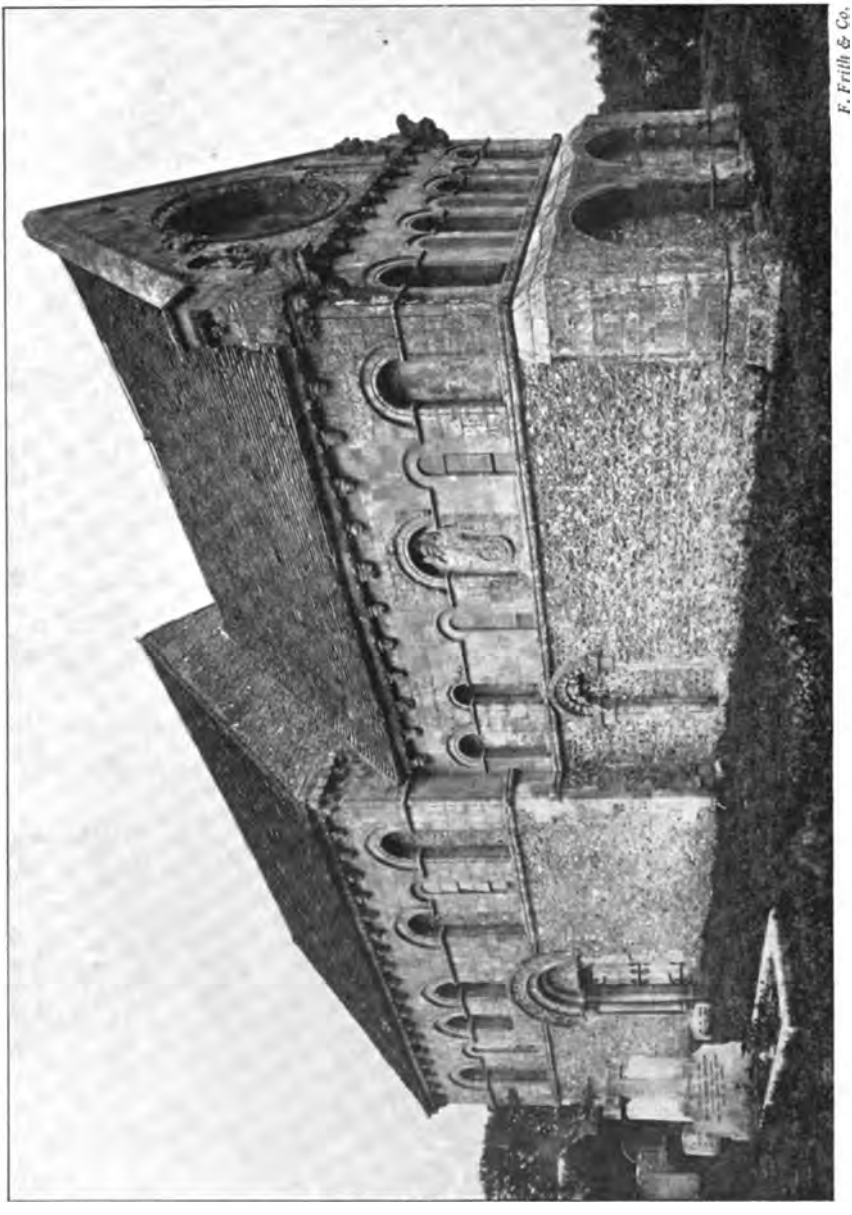
BARFRESTON CHURCH

KENT, ENGLAND

HISTORICAL NOTE.—This is a twelfth-century church, belonging to the period of rich Norman work. It has recently been restored.

ARCHITECTURAL NOTE.—This church is generally considered to be one of the gems of the style. It has a magnificent chancel arch, with ornamental mouldings, rich arcading, and a very fine circular window.

GENERAL NOTE.—Of the remaining specimens of Norman round windows in England, the Catherine-wheel window at Barfreston is a remarkably fine example; it has shafts radiating from the centre to the circumference like the spokes of a wheel. There is an early Gothic round window in Peterborough Cathedral which is very similar in pattern to the Norman one at Barfreston.



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ROCHESTER CATHEDRAL

KENT, ENGLAND

HISTORICAL NOTE.—The present cathedral was begun by Gundulph, Bishop of Rochester, about 1080, and dedicated early in the twelfth century. The nave was completed about 1130, the west front erected in the middle of the twelfth century, and the choir, transepts, and eastern part of the nave were rebuilt by the Gothic builders at the end of the twelfth century and during the thirteenth century. The Gothic builders also remodelled the clerestory. The central tower is modern.

ARCHITECTURAL NOTE.—Very little of the early Norman work of Gundulph's days is left; specimens exist in the crypt and nave. The old nave was completed, and for the most part remodelled, in the days when the later Norman style was developing. The cathedral affords interesting opportunities for studying the progressive nature of Norman work, and also for comparing it with early Gothic work, for the choir and transepts rank among the best specimens of Early English Gothic.

GENERAL NOTE.—The west doorway (shown in our illustration) is one of the finest specimens of the many beautiful doorways designed and constructed by the later Norman builders.

S. B. Bolas & Co.

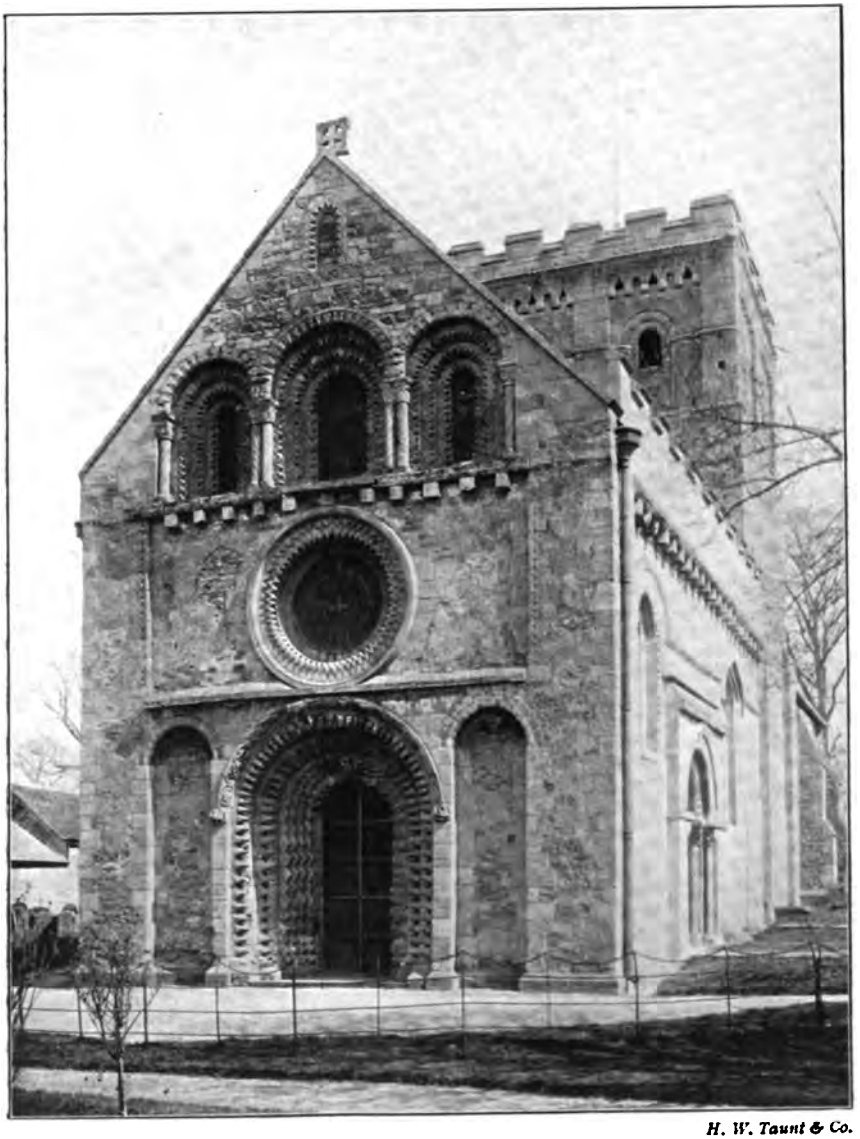
IFFLEY CHURCH

OXFORDSHIRE, ENGLAND

HISTORICAL NOTE.—This church dates from about 1135 to 1160.

ARCHITECTURAL NOTE.—The nave, west front, and tower are Norman work; one bay of the chancel is of later date. The style is characteristic of late, richly decorated, Norman architecture. The chancel arch is a particularly beautiful specimen amongst the many rich chancel arches of the period; the vaulting ribs have ornamental mouldings, and the doorways are magnificent examples, particularly the west doorway, with its zigzag, beak-head, and medallion mouldings.

GENERAL NOTE.—The west front (shown in our illustration) is one of the richest specimens of Norman work in this country.



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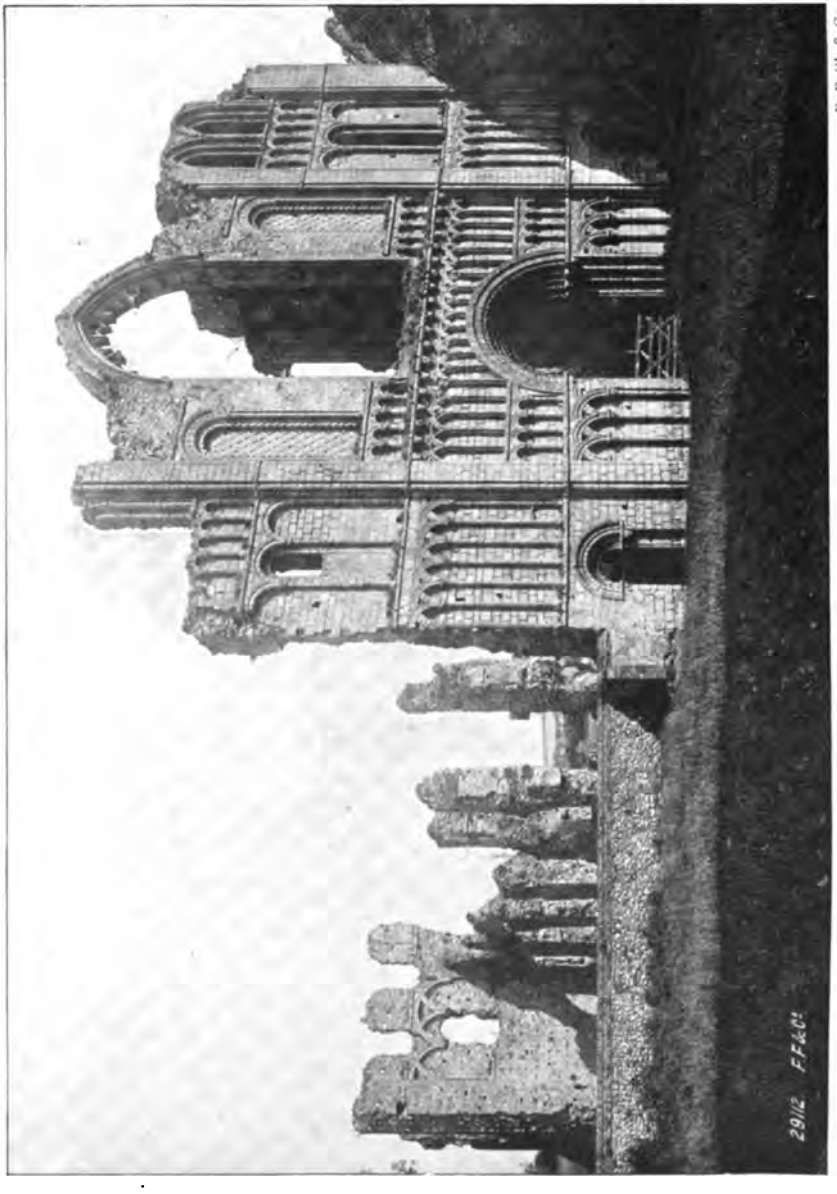
CASTLE ACRE ABBEY

NORFOLK, ENGLAND

HISTORICAL NOTE.—The priory was founded by William de Warrenne. The priory church was commenced in 1135 and finished about 1148.

ARCHITECTURAL NOTE.—The ruins are partly Norman work, dating from the end of the eleventh century, partly late Norman, and partly Gothic. The church is one of the finest specimens of rich Norman work. The magnificent west front was originally flanked by two towers; one has now almost completely disappeared, the other affords an interesting example of transitional Norman work.

GENERAL NOTE.—Castle Acre Abbey was a priory belonging to the monks of the Cluniac Order, which was founded in 909, and had its headquarters at the famous Abbey of Cluny.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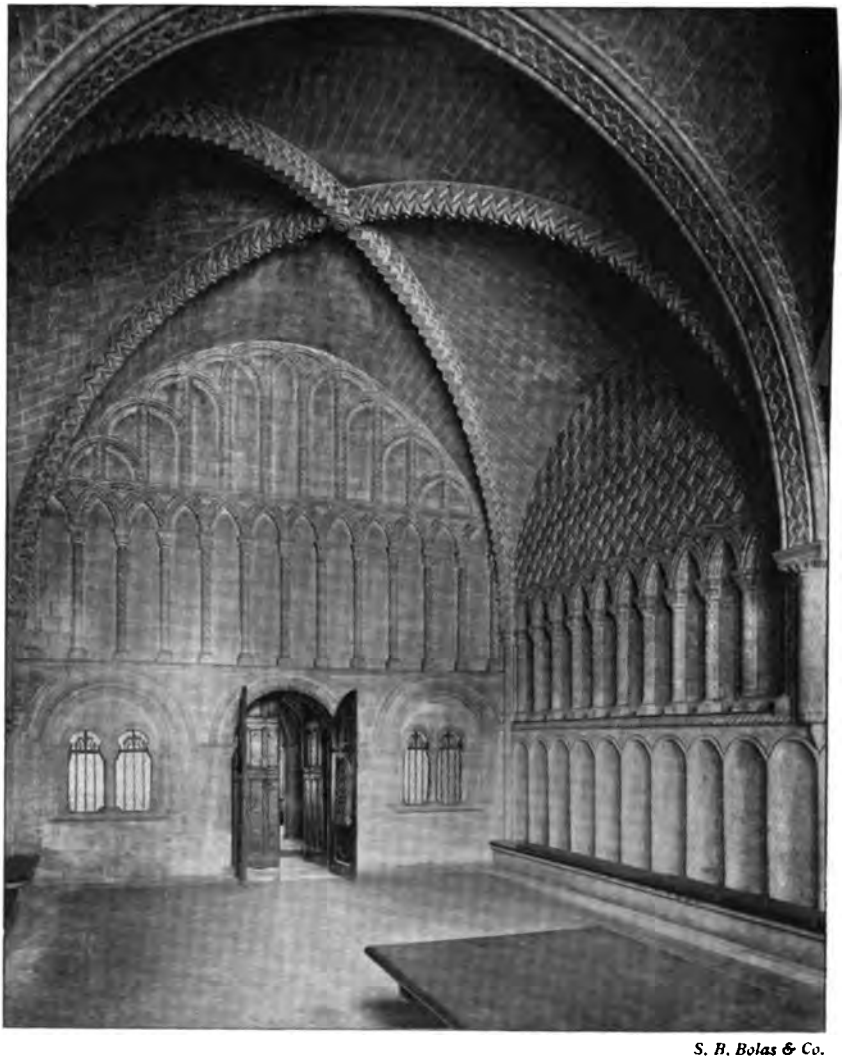
BRISTOL CATHEDRAL

GLOUCESTERSHIRE, ENGLAND

HISTORICAL NOTE.—This cathedral was originally the church of an Augustinian monastery which was founded in 1142. The lady chapel dates from the thirteenth century, but the eastern part of the church (choir and transepts) was, for the most part, rebuilt in the fourteenth century. The central tower dates from the fifteenth century, and the nave is modern.

ARCHITECTURAL NOTE. — Amongst the remaining portions of the original Norman work in this cathedral, the chapter-house (shown in our illustration) is the most perfect and complete. It dates from 1155 to 1170, and, with its decorated vaulting ribs and rich arcading, is a beautiful example of late Norman ornamental work; in plan it is oblong, but originally it was nearly twice its present length.

GENERAL NOTE.—The Augustinian monastery at Bristol was dissolved in 1538; in 1542 the church became a cathedral, but in 1836 the Sees of Bristol and Gloucester were united. Bristol again became an independent See in 1897.



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ST. CROSS, WINCHESTER

HAMPSHIRE, ENGLAND

HISTORICAL NOTE.—This church was begun about 1171, and completed towards the end of the thirteenth century. It has lately been restored.

ARCHITECTURAL NOTE.—St. Cross is a famous specimen of late and transitional Norman work; it has round, intersecting, and pointed arches, with characteristic Norman mouldings.

GENERAL NOTE.—This church was built in connection with the Hospital of St. Cross, which was founded in 1136 by Bishop Henri de Blois to provide a home for thirteen poor and aged men, and supply a daily meal to one hundred others. St. Cross is situated about one mile from Winchester.

F. Frith & Co.

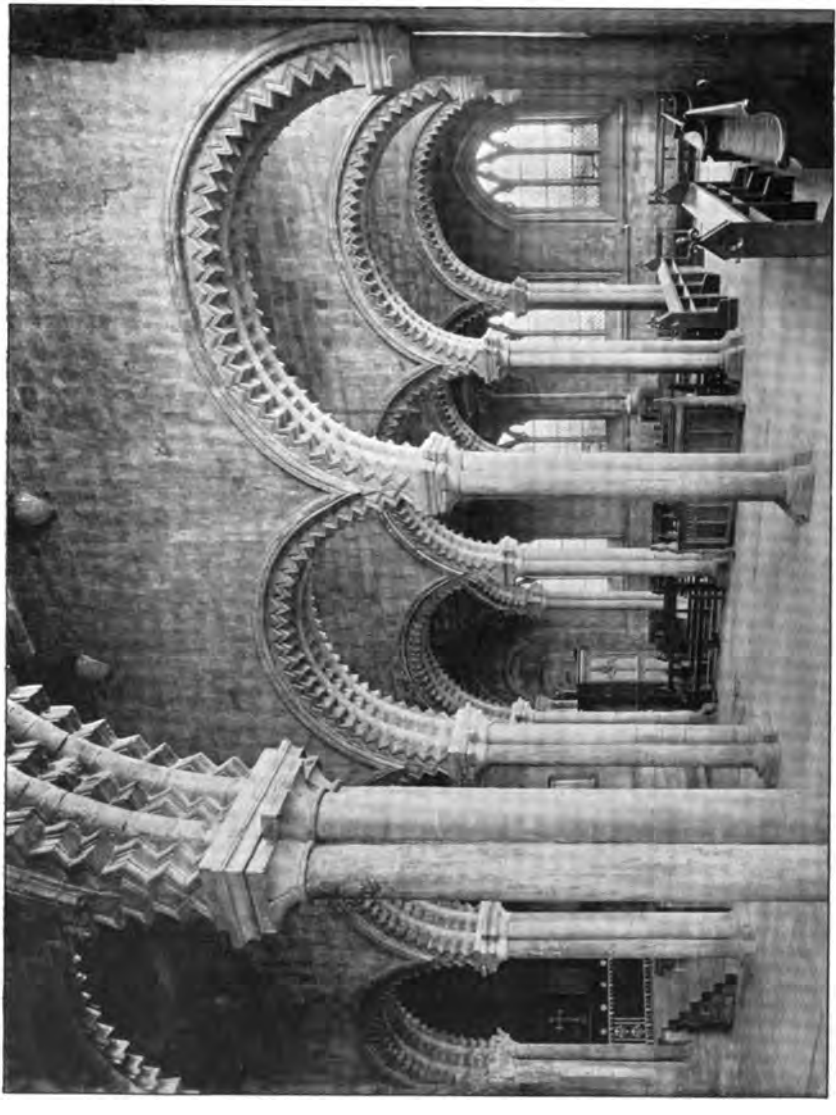
DURHAM CATHEDRAL

DURHAM, ENGLAND

HISTORICAL NOTE.—The present cathedral was founded about 1093, and between this date and 1140 the choir, transepts, nave, and chapter-house were completed; the Galilee or Lady Chapel dates from about 1175. The Gothic builders remodelled the east end, replacing the apse with the Chapel of the Nine Altars (1242 to 1280), and added the western and central towers, the former at the beginning of the thirteenth century and the central tower about 1470. The chapter-house was mutilated by Wyatt in carrying out his 'restoration' scheme in 1778 to 1800, but it was subsequently restored in harmony with the original design. The cathedral has been much restored.

ARCHITECTURAL NOTE.—This is generally considered to be the finest Norman cathedral in England. The edifice was vaulted, it is thought, between 1093 and 1133. Much of the original vaulting remains, and forms an interesting link in the history of architecture. The original high, oblong, ribbed vaults are thought to be the earliest examples of their kind in England, possibly in Europe. The Galilee (shown in our illustration) is one of the richest specimens of transitional Norman work. Norman in execution, the graceful and elegant design seems to be Gothic in inspiration, although Saracenic influence might well have been at work here, for originally the arches were carried by slender coupled shafts, each pair under one abacus, a style much used by the Saracens. Other shafts were added later to give more strength to the columns.

GENERAL NOTE.—At the beginning of the Conquest the Earldom of Northumberland was united to the Bishopric of Durham, and the Earl-Bishops, invested with sovereign powers, became well-nigh independent rulers of the Palatinate of Durham. Their seat as feudal lords was Durham Castle, close by the cathedral, and their special civil duty, in return for which they were given so much administrative power, was to defend the Scottish borderland. The Bishops of Durham were deprived of most of their sovereign power by Henry VIII.



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THE TEMPLE CHURCH

LONDON, ENGLAND

HISTORICAL NOTE.—The round portion of the Temple Church was dedicated in 1185; the eastern portion is thirteenth-century Gothic. It was restored about the middle of the nineteenth century.

ARCHITECTURAL NOTE.—The round portion of this church is built in the transitional Norman style, on the plan of the Church of the Holy Sepulchre at Jerusalem. Within, it has pointed arches springing from clustered columns and an arcade of intersecting round arches; the clerestory windows have semicircular heads. There is a remarkably fine porch at the entrance.

GENERAL NOTE.—The Knights Templars, who built the round portion of the Temple Church, were a military Order of monks, founded in 1118 to defend the Temple at Jerusalem and to protect the pilgrims who visited it. They had their London headquarters in Holborn, but they removed to the banks of the Thames in 1184. The Order was suppressed in 1313, and soon after part of the Templars' property was leased to doctors and students of law, who have ever since retained possession.

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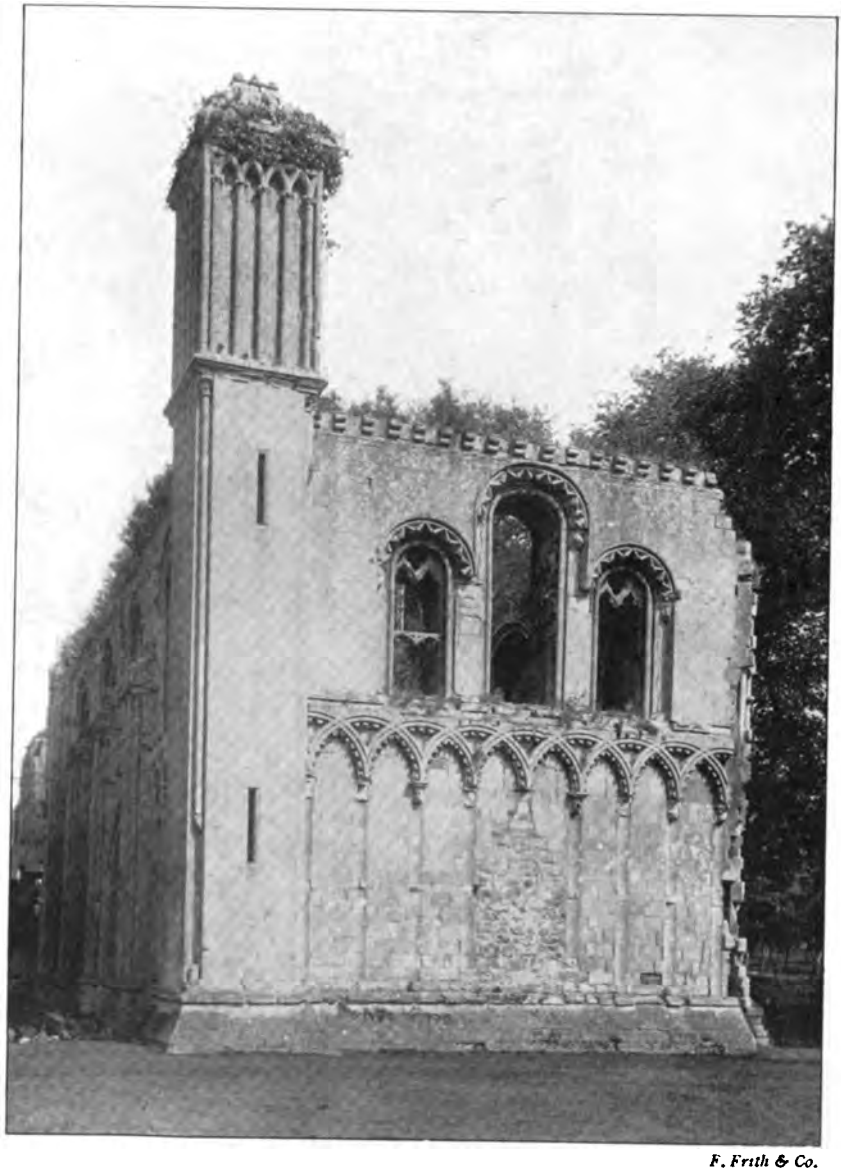
GLASTONBURY ABBEY

SOMERSETSHIRE, ENGLAND

HISTORICAL NOTE.—Glastonbury Abbey is thought to have been originally founded in the sixth century. A monastery was founded at Glastonbury in the eighth century by King Ina, and St. Dunstan built a stone church here in the tenth century. The earlier churches were replaced by one larger one in the twelfth century, but this was destroyed by fire, and Henry II. began to rebuild a still larger church, which was finished about the end of the thirteenth century.

ARCHITECTURAL NOTE.—The most interesting of the ruins are those of the Chapel of St. Joseph (shown in our illustration). This chapel—an exceedingly rich specimen of the transitional Norman style—was probably erected during the reigns of Henry II. and Richard I.

GENERAL NOTE.—The ruins of this famous abbey and the adjoining estate were sold this year (1907) to a Nottingham merchant for £30,000. The purchaser signified his willingness to transfer the property to the Church of England at the purchase price. He entered into an arrangement with the Bishop of Bath and Wells, who has made himself responsible for the ultimate repayment of the purchase-money and the expenses of the sale, together with reasonable interest on the outlay. Part of the required amount has already been guaranteed by private subscriptions, whilst a public appeal on behalf of the Church has been made for the balance.



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PONTE DELL' AMMIRAGLIO

NEAR PALERMO, SICILY

HISTORICAL NOTE.—This bridge was built by George of Antioch, High Admiral to Count Roger, the Norman conqueror of Sicily, and to his son, King Roger II.; it was constructed in 1113, during the reign of Roger II.

ARCHITECTURAL NOTE.—This old Norman bridge has pointed arches; it is one of the earliest specimens of architecture in which the Western builders used this form of arch.

GENERAL NOTE.—The Ponte dell' Ammiraglio now spans a dry river-bed; in the days of the Normans the waters of the River Oreto flowed beneath it, but the course of that river has been changed.

Ed. Brogi.

CEFALU CATHEDRAL

SICILY

HISTORICAL NOTE.—This cathedral was founded by King Roger II. early in the twelfth century.

ARCHITECTURAL NOTE.—The plan is a Latin cross, with nave, aisles, long transepts, and a raised east end terminating in three apses, the central one of which is as high as the transepts. The exterior of the central apse is ornamented with slender, graceful shafts, in pairs, which support the pointed arches of a cornice; the low apses on either side have similar coupled shafts, which support a series of pointed arches, above which is a cornice with round arches supported by grotesquely carved Norman corbels. The west front (shown in our illustration) is one of the finest of its period in Sicily; the Norman towers have four stories; the lower arcading of characteristic intersecting arches over the portico contrasts artistically with the simple arches of the upper arcade, and the pointed window in the centre of the lower arcade is decorated with the chevron and billet ornaments. The portico itself was restored in the fifteenth century, but under its round arch in the centre is the original west door, which is a very fine specimen of Norman work, with chevron, medallion, and other ornamental mouldings.

GENERAL NOTE.—The mosaics in this cathedral date from 1145; executed on a gold ground, they cover a large proportion of the internal surface of the walls; they were completed in 1148, and as there has scarcely been any need to restore them, the harmonious blending of their rich colours helps to make them the most perfect Sicilian examples of this mode of decoration. In the central apse is one of Sicily's three vast mosaic pictures of Christ.

Fd. Alinari.

CAPPELLA PALATINA

PALERMO, SICILY

HISTORICAL NOTE.—This chapel in the Royal Palace was founded by King Roger II. It was commenced in 1129, the work was well advanced by 1132, and it was finished and consecrated during Roger's lifetime ; but his successors continued to adorn it, and they undertook various restorations.

ARCHITECTURAL NOTE.—The Cappella Palatina has a nave, aisles, raised choir, and a triple apse ; the wooden ceiling of the nave is executed in the Moorish honeycomb style, and over the choir rises a dome. The walls are faced with white marble panels between mosaic bands for a short distance from the ground, after which they are covered with mosaics on a gold ground, as are also the stilted arches which spring from granite and marble columns, and the ceilings are all gilded and painted. The chapel is small, but it is an architectural gem.

GENERAL NOTE.—In the central apse is one of the three colossal mosaic pictures of Christ which are famous among Sicily's many world-famous art treasures ; the other two of a similar type are in the cathedrals of Cefalu and Monreale. The Royal Palace which enshrines the Cappella Palatina is of Saracenic origin ; it was here that the Norman Kings of Sicily held their Court, which was a brilliant centre of art and learning. In this palace there is still preserved a perfect twelfth-century specimen of a Sicilian-Norman domestic apartment. Above the roof of the palace rises a Norman tower, the oldest part of the present structure.

Ed. Brogi.

S. GIOVANNI DEGLI EREMITI

PALERMO, SICILY

HISTORICAL NOTE.—This church was built by King Roger about 1132, on the site of a seventh-century monastery.

ARCHITECTURAL NOTE.—S. Giovanni degli Eremiti is one of the earliest specimens of Arabo-Norman architecture. It is built in the form of a T with three apses, and it is surmounted by five domes, which give it a very Oriental appearance.

GENERAL NOTE.—The cloisters (shown in our illustration) are on the north-west side of the church; they are among the most beautiful specimens of the Arabo-Norman style, and from their court we look around on one of the most picturesque sights in Palermo.

Ed. Brogi.

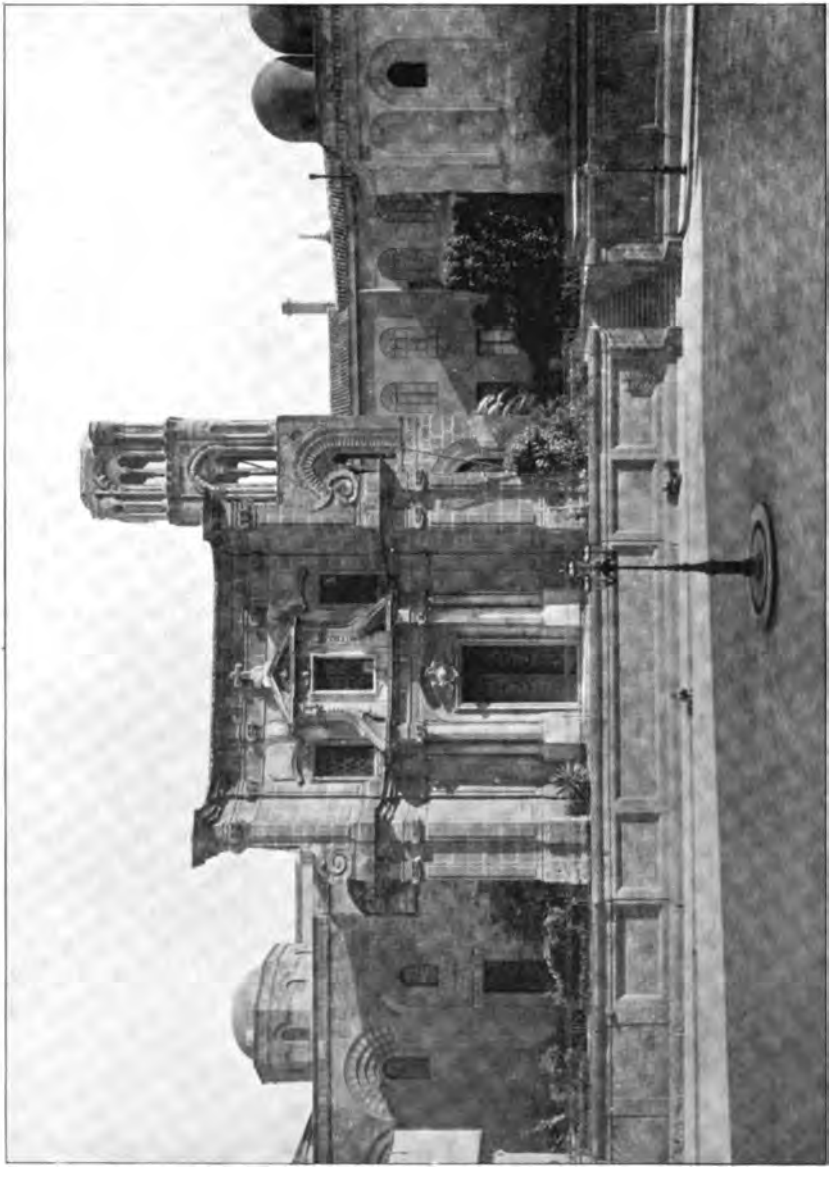
CHURCH OF LA MARTORANA

PALERMO, SICILY

HISTORICAL NOTE.—S. Maria dell' Ammiraglio, otherwise known as the Church of La Martorana, dates from 1143. It was built by George of Antioch. It was subsequently united to an adjoining convent founded by Godfrey de Martorana; hence its more generally used name, indicating a possession of the Martorana nuns.

ARCHITECTURAL NOTE.—In its original form the church was square in plan, with three apses and a central dome; the nuns had a choir added at the expense of destroying the mosaics on the wall which had to be broken through for the purpose of enlarging the building; other inharmonious additions and alterations, involving a similar sacrifice, were subsequently made. The church in its original state must have been nearly as perfect a gem as the Cappella Palatina. The two upper stories of the beautiful campanile, or bell-tower, were rebuilt during the fourteenth century.

GENERAL NOTE.—In spite of the wholesale destruction of mosaic work that has taken place in La Martorana, the church is still richly adorned with mosaics, some of which are very quaint; in one of these 'pictures' George of Antioch lies prostrate before the Virgin, and the little pieces of glass are so pieced together that his back looks very much like that of a tortoise; another shows Christ crowning King Roger, who is quite dwarfed by the tall figure of the Saviour. After the great massacre known as the 'Sicilian Vespers,' the Parliament of Sicily met in this church, and here decided to offer the crown to Peter of Aragon; here, too, representatives of the Church and State swore homage to their new Spanish ruler.



Ed. Brogi.

LA ZISA PALACE

PALERMO, SICILY

HISTORICAL NOTE.—It is thought that this palace was built by Arabic workmen for William I., the Norman King who reigned over Sicily from 1154 to 1166.

ARCHITECTURAL NOTE.—The oldest part of the present three-story building is a large room on the lower floor. This room has a Moorish honeycomb ceiling, and in an alcove of mosaic work in the wall facing the entrance is a beautiful fountain, 'active' as in the days when its cool waters added to the luxurious appointments of the palace.

GENERAL NOTE.—William I. of Sicily made La Zisa his 'country residence.' It is situated about one mile beyond the Palazzo Reale.

Ed. Brogi.

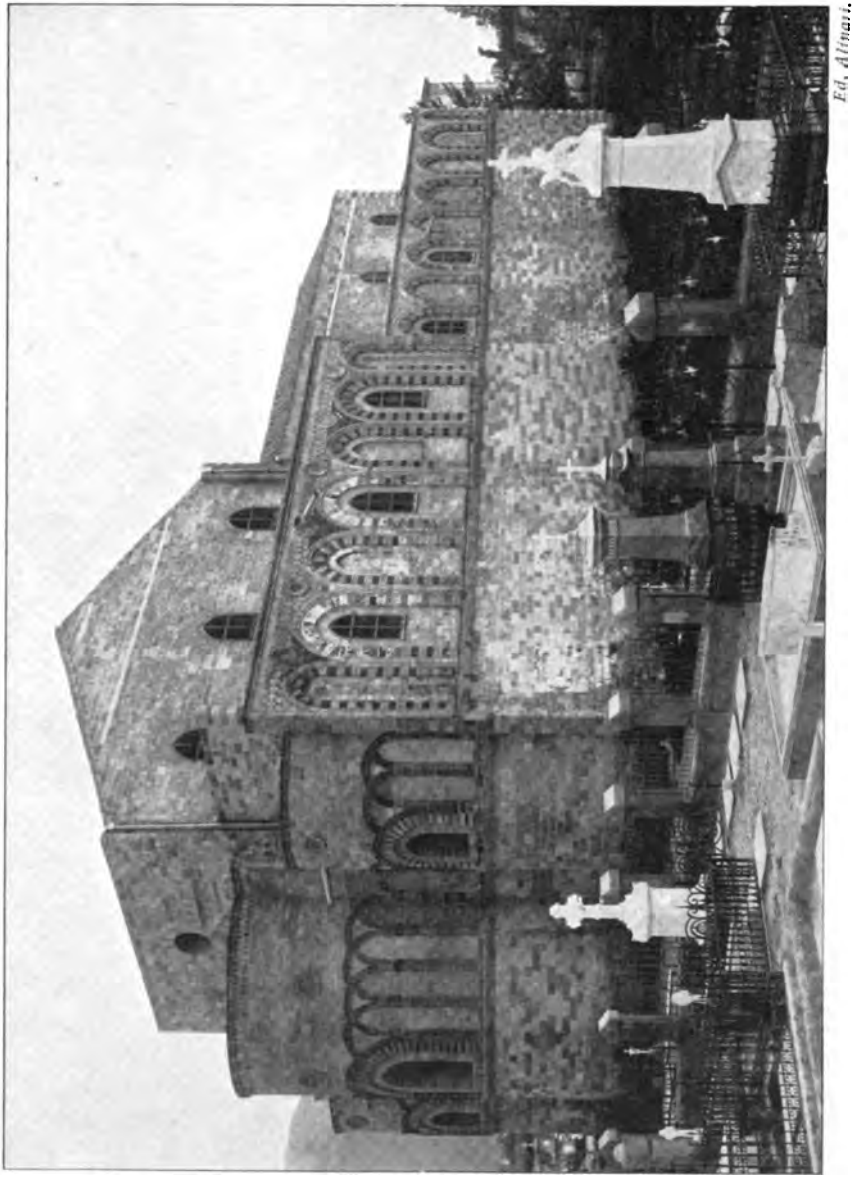
S. SPIRITO

PALERMO, SICILY

HISTORICAL NOTE.—This church was built by Offamilia, Archbishop of Palermo, in connection with a Cistercian monastery which he founded in 1173; the monastic buildings are in ruins, but the church has recently been restored.

ARCHITECTURAL NOTE.—S. Spirito is a good specimen of Anglo-Norman architecture; here Arabic inspiration was subdued by Anglo-Norman feeling, and the art of the Saracen and Greek gave place to that of the Northman.

GENERAL NOTE.—S. Spirito is also called the 'Church of the Vespers,' for without its walls began the great massacre of the French known as the 'Sicilian Vespers.' The Pope crowned Charles of Anjou King of Sicily in 1266, but the French rulers made themselves unpopular in the island; the strong feeling against them ultimately burst forth in the full strength of its accumulated yearning for vengeance. It was Easter Monday of 1282; in the open space around the church the holiday bedecked crowd were celebrating the festival, when suddenly the vesper bell of S. Spirito rang out the signal for the Sicilians to turn and rend every Frenchman on whom they could lay hands. As the news of the massacre spread, it stimulated every Sicilian to carry on the hand-to-hand fight; ultimately nearly every Frenchman in the island was slaughtered, and the crown of Sicily passed to a Spanish line of Kings.



Ed. Allard.

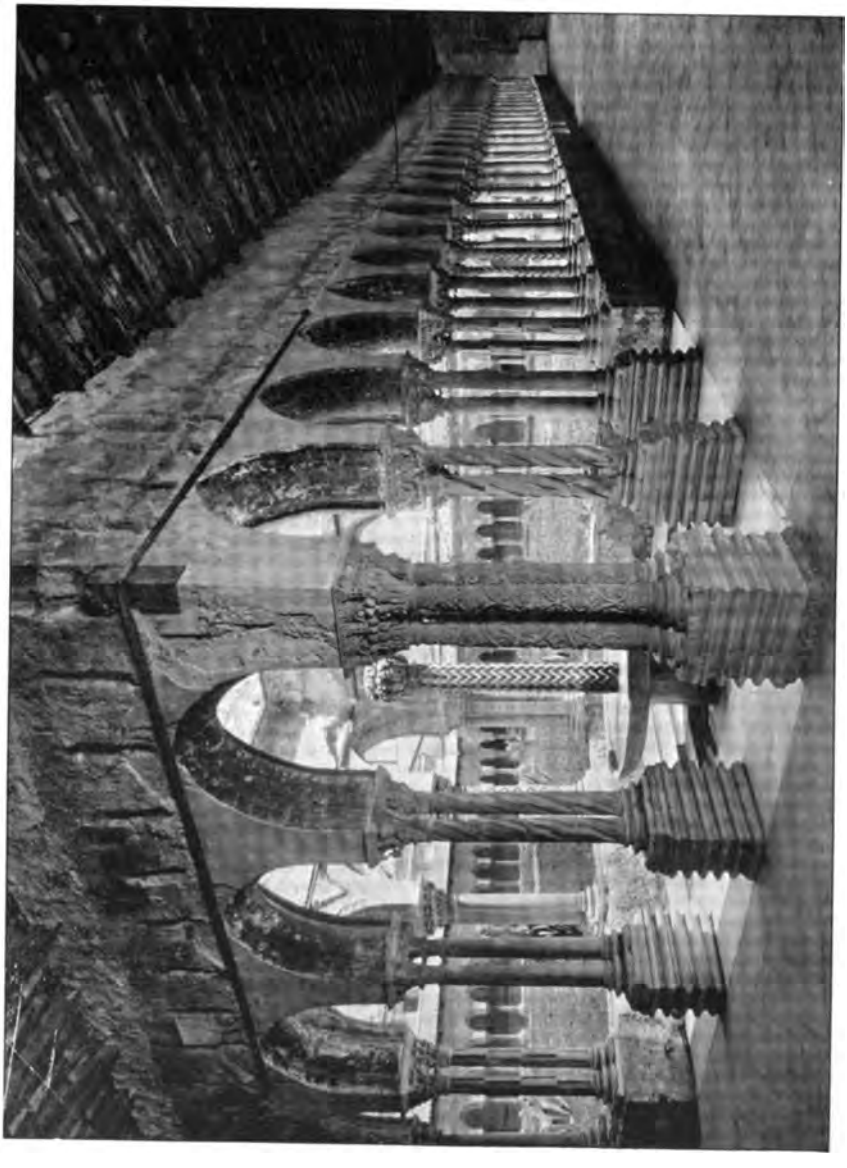
MONREALE CATHEDRAL

NEAR PALERMO, SICILY

HISTORICAL NOTE.—A Benedictine monastery was founded at Monreale by William the Good, great-grandson of the Norman Conqueror Roger, in 1174, in which year the world-famous cathedral of Monreale was begun.

ARCHITECTURAL NOTE.—The cathedral is in the form of a Latin cross, with nave, aisles, and three apses. On the exterior the east end is ornamented with intersecting arches of black lava; in the west wall is a beautiful Arabo-Norman doorway with exquisite bronze doors, dating from 1186, the work of Bonanno da Pisa. The cloister (shown in our illustration) adjoins the cathedral; the court, dating from 1200, is 169 feet square, and it is surrounded by 200 columns spanned by pointed arches. Some of the shafts of the columns are plain, some richly sculptured, and others ornamented with vertical, spiral, and zigzag bands of mosaic work. The capitals are all richly carved, and the designs are in no two cases alike. The fountain is a beautiful specimen of Moorish work. Normans, Saracens, Greeks, and Lombards worked together in the building of this cloister, which is one of the finest examples of twelfth-century architecture.

GENERAL NOTE.—Monreale Cathedral is famous for its mosaics, which include one of Sicily's three great pictures of Christ. The cathedral has a most glorious situation on a hill overlooking the 'golden-shell' plain of Palermo and the beautiful bay, with its lapis lazuli coloured waters, that rivals in splendour the beauteous Bay of Naples.



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